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JOHANN SEBASTIAN BACH

His Work and

Germany, 1685-1750.

A.

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A. FULLER-MAITLAND.

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"THE publication of this important book makes manifest to us the full measure of the loss we have sustained by the death of the author who, by common consent, was placed first among those who devote themselves to the study of musical instruments. In no work from his pen have we had such ripe fruit, in a province now recognised as a foundation of a general and philosophical systemisation of the art, as in this masterpiece of erudition and sound judgment. With the deductions suggested by what is at present known as the scientific basis of music Engel had little or nothing to do. He spent his valuable life in continual observation and much reading, the outcome of which we may some day expect to gain in the four large volumes left by him in manuscript, with complete illustrations of all the known musical instruments in the world. When this *magnum opus* appears, the present view of the subject by which all Eastern and the so-called ethnological music is brought into relation with our major and minor scales will be exhaustively satisfied. The dawn of another view of the subject affecting our conception of it may be imminent, but Carl Engel's descriptions and conclusions will be always indispensable to the inquirer, as this volume on the origin of bowed instruments is to all those who concern themselves with the violin family. We notice in this essay all the deep research, earnestness of expression, calm judgment, and ingenuity of reasoning identified with Engel's writing. It starts with a chapter on available evidences, and then at once attacks the root of the argument concerning the origin of the fiddle-bow, which he is inclined to believe was gradually developed from the twanged lyre with which the Greeks and other ancient peoples twanged their lyres. By this hypothesis the twanging of a feather is the rudimentary idea of the modern perfected bow. . . . Among the woodcuts contained in the book are woodcuts of both Chinese and Japanese bowed instruments, and the Indian. The Hindu Sarinda figured on page 17 is with one exception called Sarangi. It has eleven specimens, eleven in number, in the cases of the Indian Museum at South Kensington. It is only the upper part of the sound-body open—a peculiarity Engel describes as the rule—and that it has a different form to the others, and to the illustration given by him. The Indian Museum instrument has complete sound membranes of skin, and instead of three strings for bowing have four. They have no synthetic wires, not indicated in the woodcut. Our Western 'Viola d'Amore' was also sympathetically furnished with thin untouched strings. Ancient bows have fixed tension, so that they are very different from our violin bow; however, the remarkable bow of the Japanese 'Koku,' of which the book has a fine specimen, is capable of adjusted tension, by a cord attached to the lower end of the horsehair used for the friction. Our bow was only perfected by Tourte, at the beginning of the eighteenth century. Engel's problem is to show how, in European countries, the bow became gradually used for certain instruments the strings of which had previously been twanged. This is the real interest to the reader of a very ingenious disquisition. Engel first treats of the Welsh Crwth separately from the English Crowd, the Mediæval Rotte, Rote and Chrotta. The Crwth is

A fair coffer with a bow, a girdle,
A finger-board, and a bridge; its value is a pound.

We refer the reader to page 67 for an ingenious hypothesis of the origin of these names. Yet more important is the noteworthy argument which deduces these forms of partially bowed instruments from the old Greek lyre. Engel's quotations from poets and other old authors are a mine of wealth to the curious in such matters. . . . The later mediæval bowed instruments are introduced by a chapter on the Rebec, followed by the Geige, the Fiddle, the Vielle, and the Viols. . . . After the Viols, when arrived at the Violin, the lamented author terminated his inquiry, considering he had landed his reader on the *terra firma* of what is well known to musicians. We will, however, refer to the curious illustration on page 112, which represents, from a sarcophagus found in Sicily and probably dating 250 years before our era, two stringed instruments alike, which had the late Dante Rossetti seen he might have depicted in one of his ideally pictorial conceptions. Engel saw in this an instrument the strings of which could be stopped to produce notes of different pitch, as the violin or guitar are stopped. This expedient, older in Egypt than the Pyramids, is connected with Greece and Rome almost by this one example! A brief retrospect shows that the violin family attained its highest degree of perfection about the year 1700, which proves that there is finality to improvements even in musical instruments. The index is copious and sufficient."—*Musical Review*, April 21, 1883.

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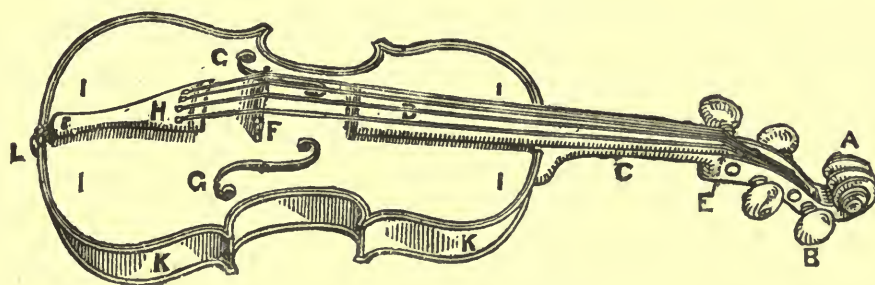
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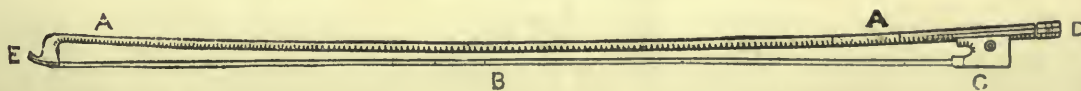
PART I.

I.—DESCRIPTION OF THE SEPARATE PARTS OF THE VIOLIN.



A, the Head or Scroll. B, the Pegs. C, the Neck. D, the Finger-board. E, the Nut. F, the Bridge. G, the *f* or sound-holes. H, the Tail-piece. I, the Belly. K, the Ribs. L, the Button. The lower part is called the Back. In the interior of the violin, for the support of the Bridge and immediately behind its right foot is a small round piece of wood called the *Sound-post*, and under the left foot a piece of wood called the *bar* or *bass bar* is glued on lengthways underneath the Belly.

II.—THE BOW.



A, the Stick. B, the Hair. C, the Nut. D, the Screw. E, the Head. or point.

FIG. 1.

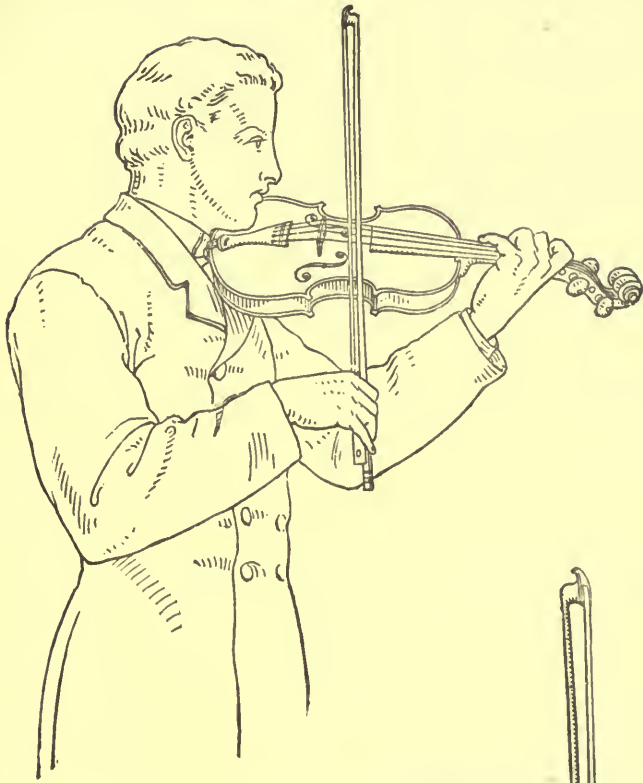


FIG. 2.

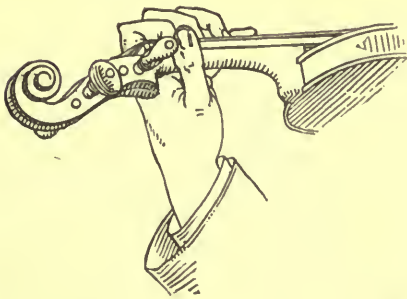


FIG. 3.

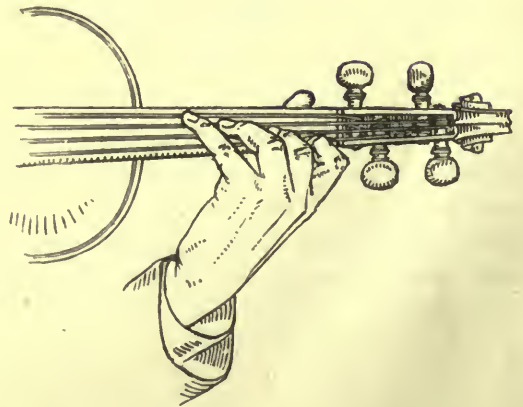


FIG. 4.

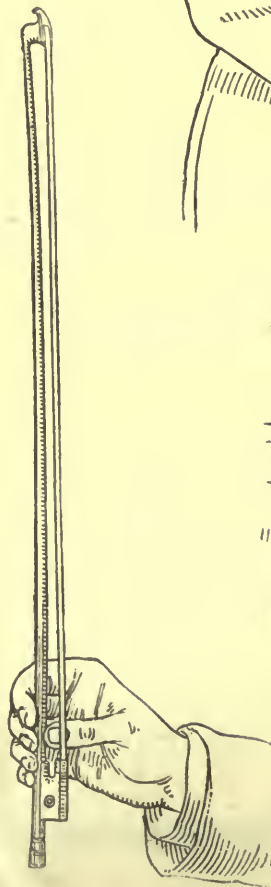
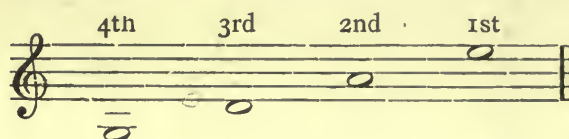


FIG. 5.

III.—THE STRINGS

There are four Strings on the violin. The lowest, which is spun with silver or copper wire, is called the G, or fourth String: the next is called the D, or third String: then the A, or second: and the E, or first String. It will therefore be seen that the strings are tuned in fifths; which is the case with most stringed instruments



IV.—ON HOLDING THE VIOLIN.

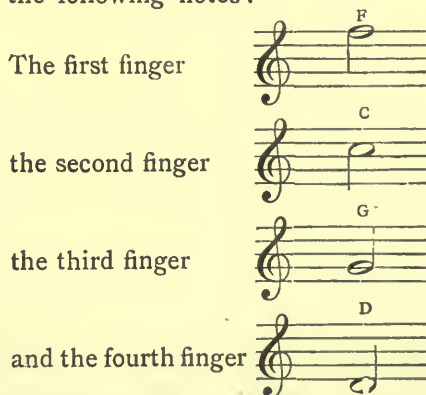
The violin should be placed on the left collar-bone, and in this position it must be held by the chin which rests on the instrument close to the left of the tail-piece, the performer's head being inclined slightly to the left.

The position of the violin must be horizontal, and its neck should be at right angles with the centre of the left shoulder. The elbow should be held immediately under the middle of the instrument, but must not touch the body. (See Figs. 1 and 2.)

Hold the neck of the violin between the thumb and the first finger of the left hand, taking care not to let that part of the hand situated between the thumb and the finger, touch the neck, but always leaving a space between. (See Fig. 3.)

V.—POSITION OF THE LEFT HAND.

Place the first finger on the first string close to the nut of the violin, and the other fingers on the second, third, and fourth strings respectively, in their natural positions (see Fig. 4, page 6); they will then be prepared to produce the following notes:—



The wrist must not be bent, and the palm of the hand should never touch the neck of the violin. Lift the fingers gently, but keep them over the strings, and the hand will be in the right position.

VI.—ON HOLDING THE BOW.

Place the four fingers of the right hand, as far as the first joint, on the stick of the Bow, and the thumb, slightly bent, close to the nut, so that the thumb is opposite to the first and second finger. The fingers on the top of the stick should be close to each other, and the hand slightly rounded or arched, so as to rise above the Bow. (See Fig. 5.)



FIG. 6.

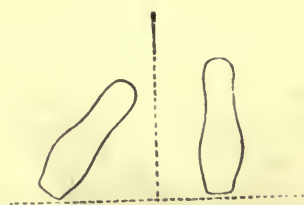


FIG. 8.



FIG. 7.

VII.—ON BOWING.

The Bow must be placed across the Strings between the finger-board and the bridge, and should be moved at right angles to the instrument. The wrist should be loose and bent towards the face of the player, care being taken not to turn it too much upwards when playing near the nut. The bowing as shown in Fig. 9 is absolutely bad, and must be avoided by the pupil.

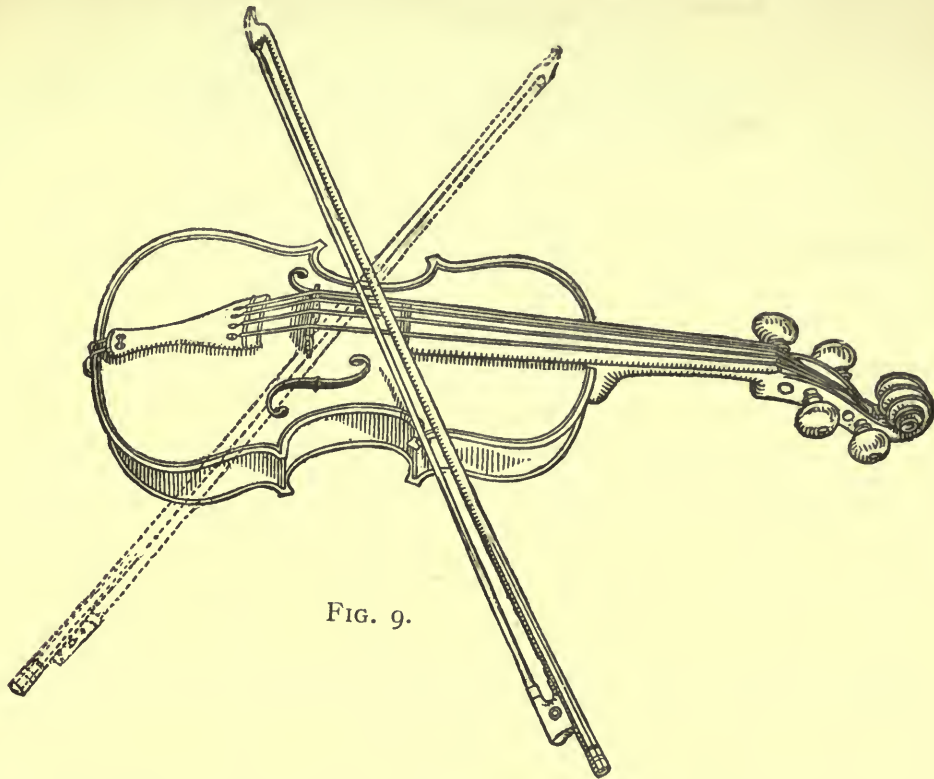


FIG. 9.

VIII.—EXPLANATION OF SIGNS USED FOR BOWING.

▢ down-bow.
 V up-bow.
 P near the point.
 M near the middle.
 N near the nut.


WB with the whole bow.
 UH „ „ upper half.
 LH „ „ lower half.
 | firm stroke of the bow.
 . light stroke of the bow.
 — the bow not to leave the string.

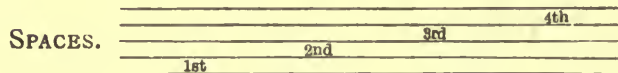
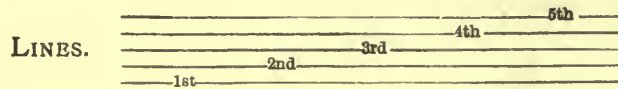
Purified and prepared resin is rubbed over the hair of the bow, to make it rough and enable it to grip the strings. After playing, the violin must be carefully wiped with a dry cloth to prevent the accumulation of dust and resin on the belly.

IX.—THE ATTITUDE OF THE PERFORMER.

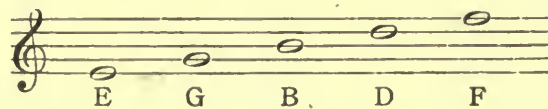
The body should be erect and easy, the chest expanded, and the shoulders drawn back. Face the music-desk, standing a little to the left, as otherwise the violin would hide the music. The principal weight of the body must rest on the left foot (*see* Figs. 6 and 7), which should point straight towards the desk, the right foot being a little apart from the left, and pointed outward. (*See* Fig. 8.)

X.—CLEF, LINES, SPACES, AND NOTES.

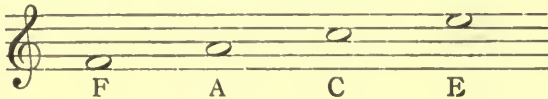
The treble or G clef  on the second line of the staff is used for violin music



NOTES ON THE LINES.



NOTES IN THE SPACES.



NOTES BELOW THE LINES.



NOTES ABOVE THE LINES.

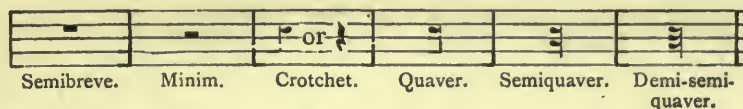


XI.—DURATION OF NOTES AND RESTS.

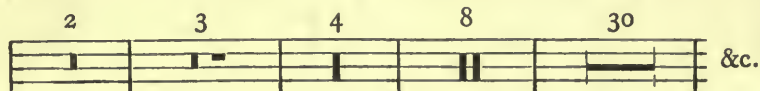
TABLE OF NOTES.

Whole note	...		Semibreve.
Half note	...		Minim.
Quarter note	...		Crotchet.
Eighth note	...		Quaver.
Sixteenth note	...		Semi-quaver.
Thirty-second note	...		Demi-semi-quaver.

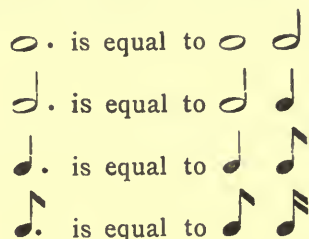
TABLE OF RESTS.



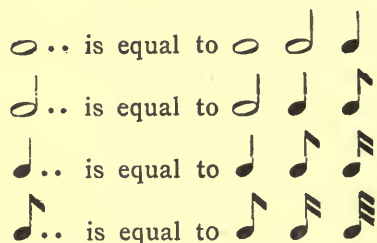
When several bars rest occur they are marked thus:—



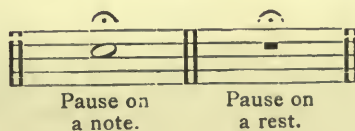
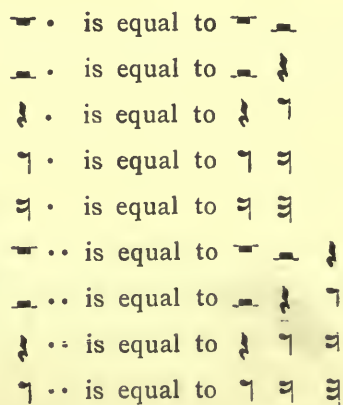
A dot placed after a note lengthens its value by one-half.



When two dots are placed after a note, the second dot adds one-half of the value of the previous dot.



Dots placed after rests lengthen their value in the same proportion.



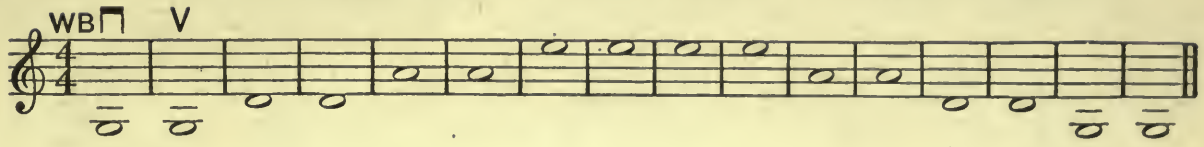
XII.—TABLE OF TIME SIGNATURES.*

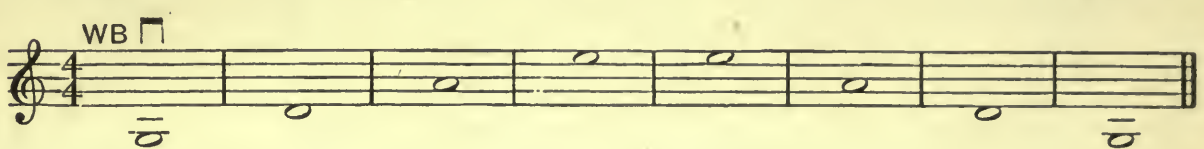
SIMPLE.			COMPOUND.	
<i>Duple.</i>	♢ or $\frac{2}{2}$		$\frac{6}{4}$	
	$\frac{2}{4}$		$\frac{6}{8}$	
	$\frac{2}{8}$		$\frac{6}{16}$	
<i>Triple.</i>	$\frac{3}{2}$		$\frac{9}{4}$	
	$\frac{3}{4}$		$\frac{9}{8}$	
	$\frac{3}{8}$		$\frac{9}{16}$	
<i>Quadruple.</i>	♢ or $\frac{4}{2}$		$\frac{12}{4}$	
	C or $\frac{4}{4}$		$\frac{12}{8}$	
	$\frac{4}{8}$		$\frac{12}{16}$	

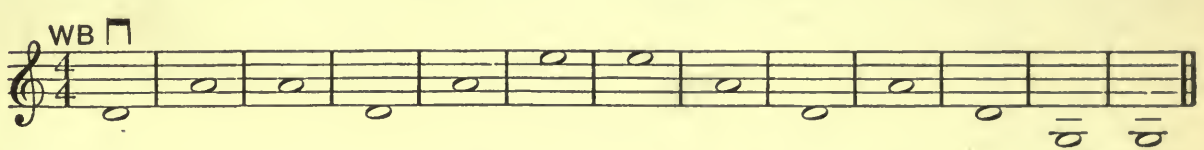
Further and more detailed information respecting these elementary paragraphs (X., XI., and XII.) will be found in the "Rudiments of Music" Primer, by W. H. Cummings.

* By permission of the Rev. J. Troutbeck.

XIII.—EXERCISES ON THE OPEN STRINGS.

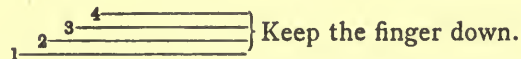
No. 1. 


No. 2. 

No. 3. 

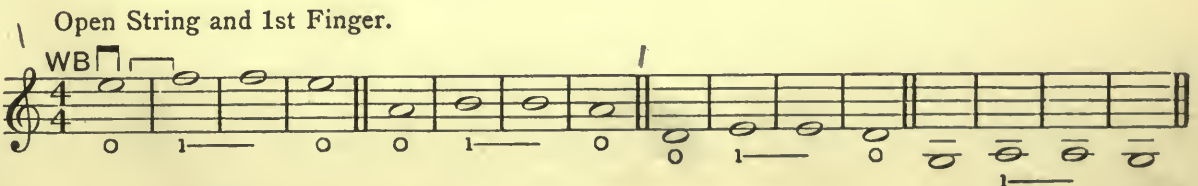
XIV.—EXPLANATION OF SIGNS USED FOR THE FINGERS.

- 1 . . . first finger.
 2 . . . second „
 3 . . . third „
 4 . . . fourth „
 O . . . open string.

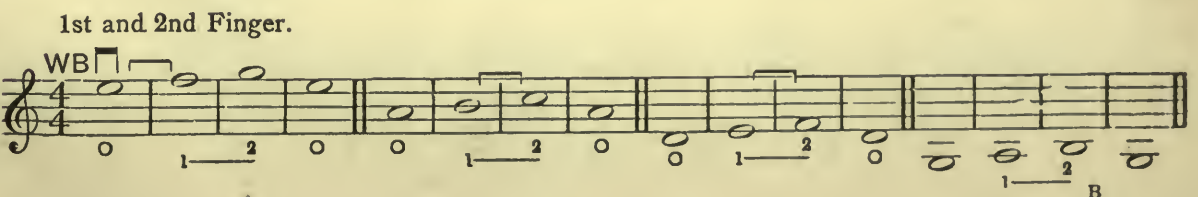


 is used when a note is followed by a Semitone; the fingers must then be close together. In ascending notes the fingers must remain stationary in the order in which they are put down; in descending scales, they are to be lifted one after the other. The fingers should always be pressed firmly on the strings; otherwise a full and clear tone cannot be attained.

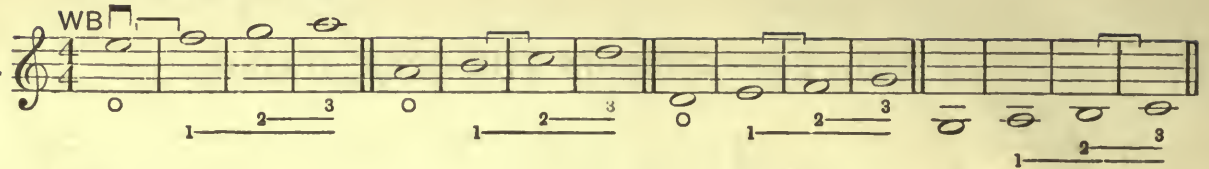
Open String and 1st Finger.

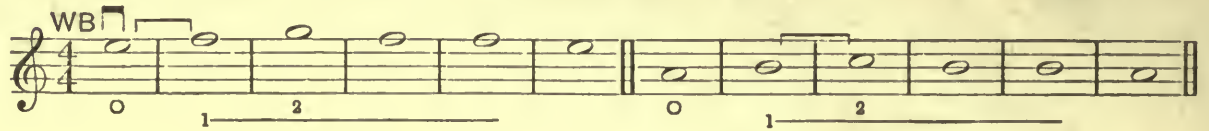
No. 4. 

1st and 2nd Finger.

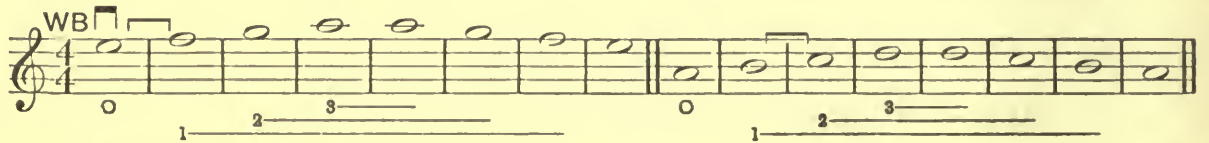
No. 5. 

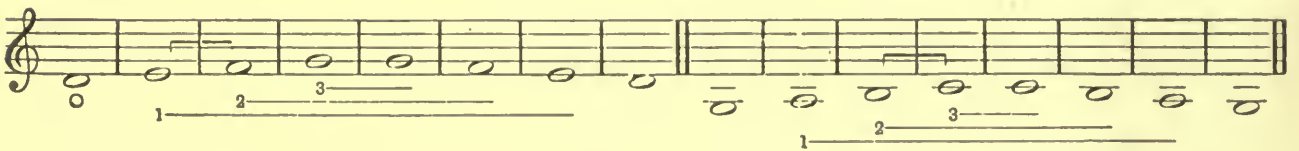
1st, 2nd, and 3rd Finger.

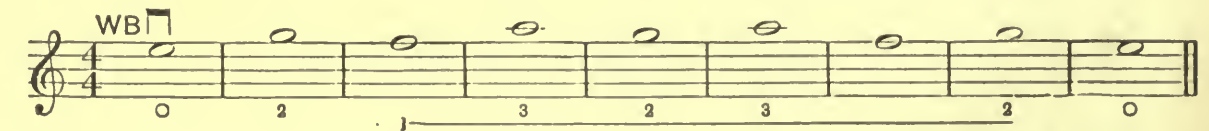
No. 6. 

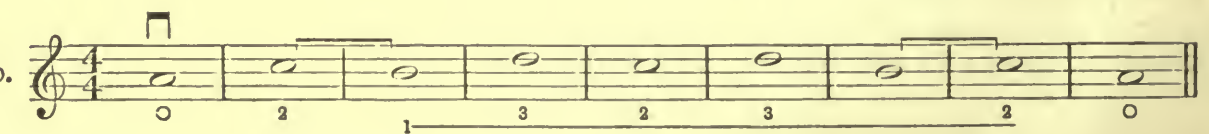
No. 7. 

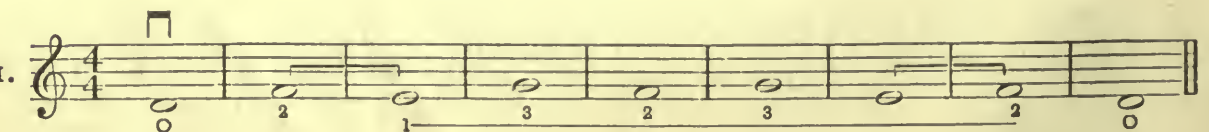


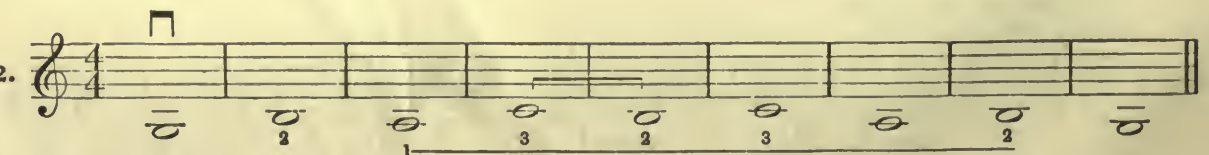
No. 8. 



No. 9. 

No. 10. 

No. 11. 

No. 12. 

EXERCISE ON THE FOUR STRINGS.

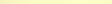
Draw the bow gently from one string to another, and on no account lift it before proceeding to the next string.

No. 13. WB

1 2 3 0 1 2 3 0 1 2 3 0

1 2 3 0 3 2 1 0 3 2 1 0 3 2 1 0

In the preceding Exercises the 1st, 2nd, and 3rd fingers only have been used. By placing the 4th finger next to the 3rd it will be seen that the same note is produced as the next open string—the notes

 can therefore be played in two ways.

[illegible]

No. 15.

1 2 3 4

No. 16.

0

1 2 3 4

No. 17.

1 2 3 4

XV.—EXERCISES ON DIFFERENT INTERVALS.

To be played first slowly with WB, afterwards quicker with M.

SECONDS.

No. 18.

THIRDS.

No. 19.

FOURTHS.

No. 20.

A major fifth is played with the same finger on two strings, except when the open string is used. Where minor fifths occur the sign — has been placed; the finger must then move a semitone lower or higher.

FIFTHS.

No. 21



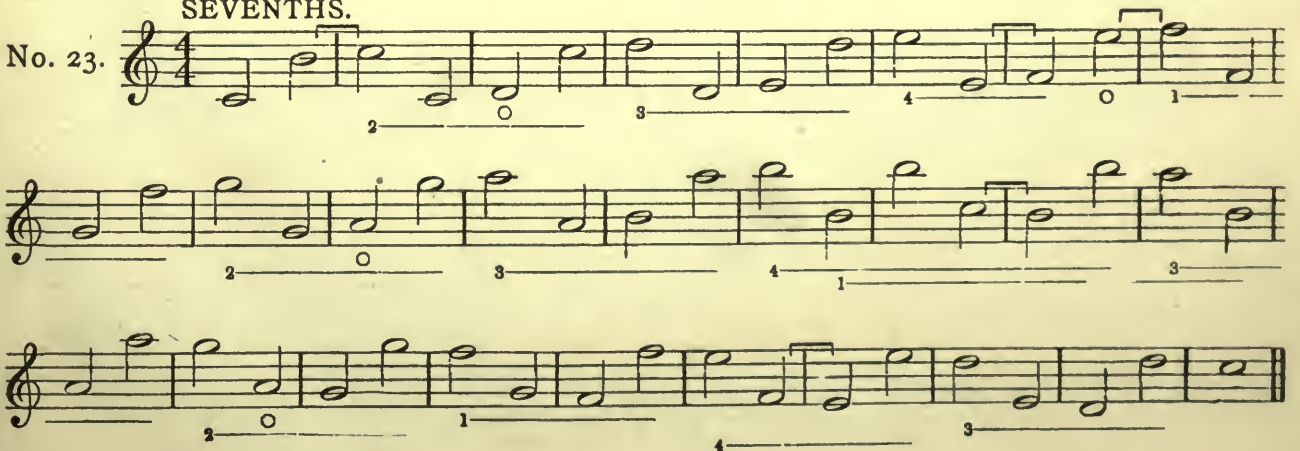
SIXTHS.

No. 22.



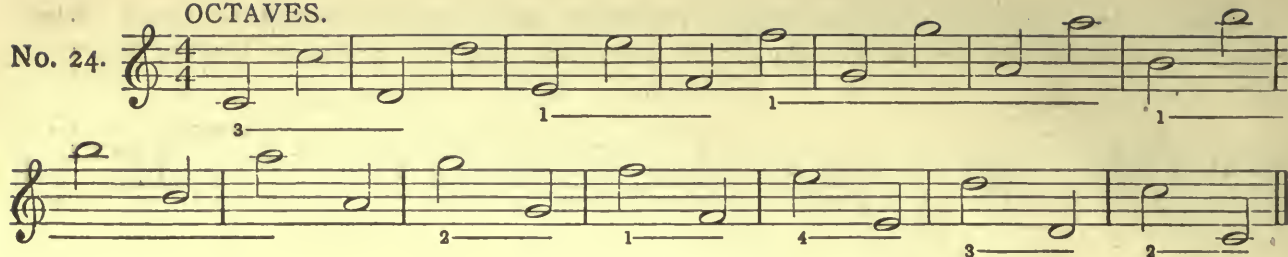
SEVENTHS.

No. 23.



OCTAVES.

No. 24.



XVI.—MELODIOUS EXERCISES.

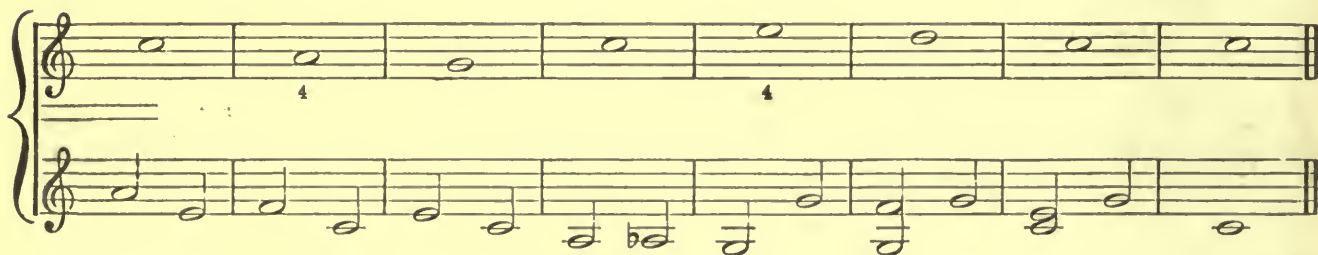
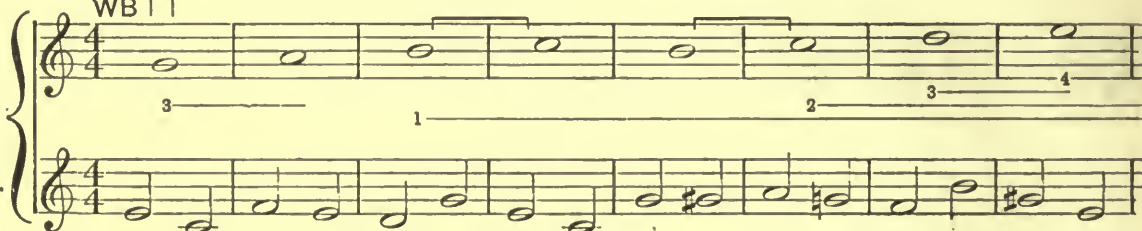
Andante. Count Four Crotchets.

WB

THE PUPIL.

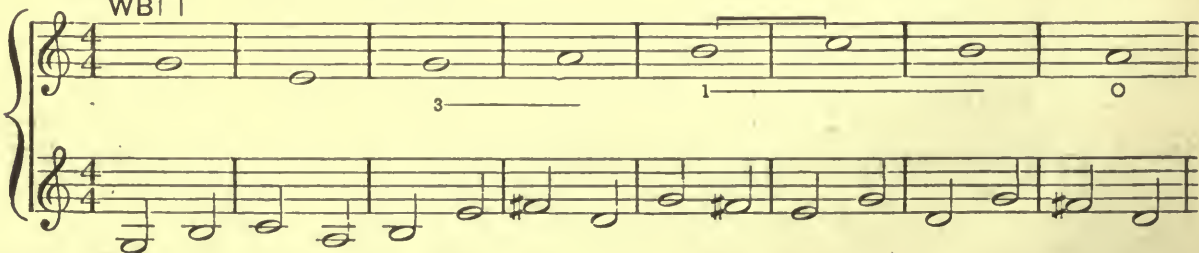
No. 25.

THE MASTER.

*Andante.* Count Four Crotchets.

WB

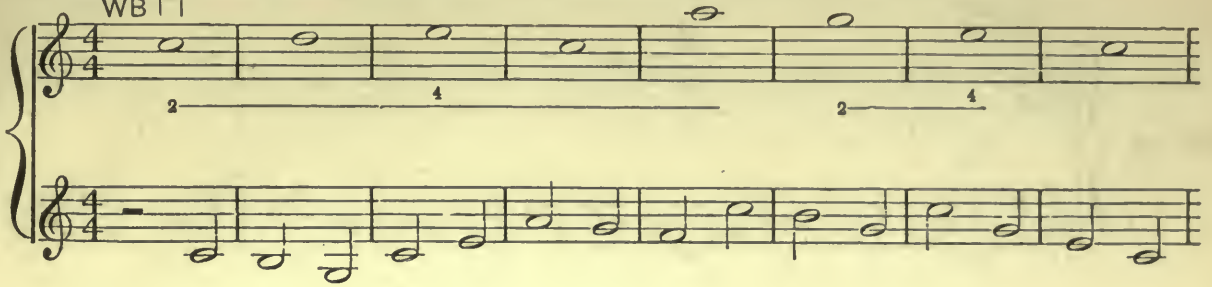
No. 26.



Andante. Count Four Crotchets.

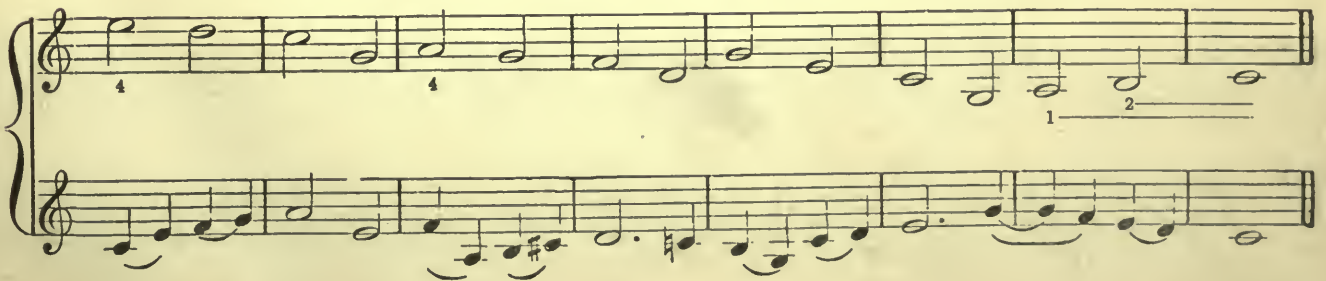
WB □

No. 27.

*Andante.* Count Four Crotchets.

WB □

No. 28.



Count Four Crotchets. The whole bow should be used for the minims as well as for the semibreves

Larghetto.

No. 29.

Moderato, ma risoluto. Count Two Minims.

No. 30.

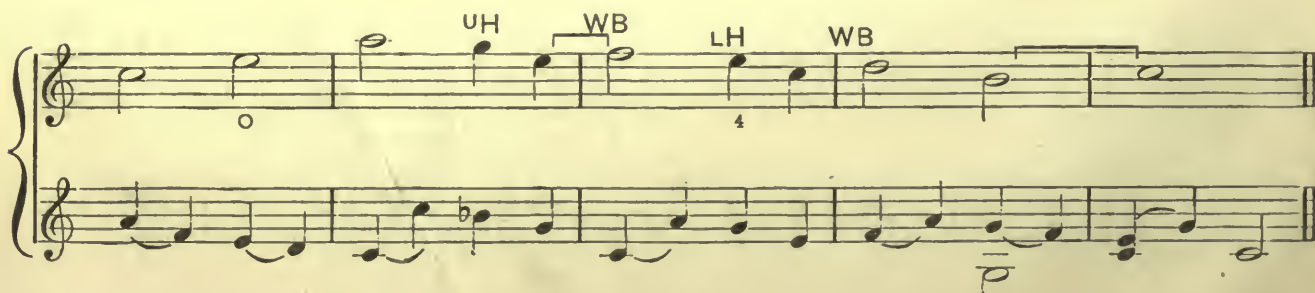
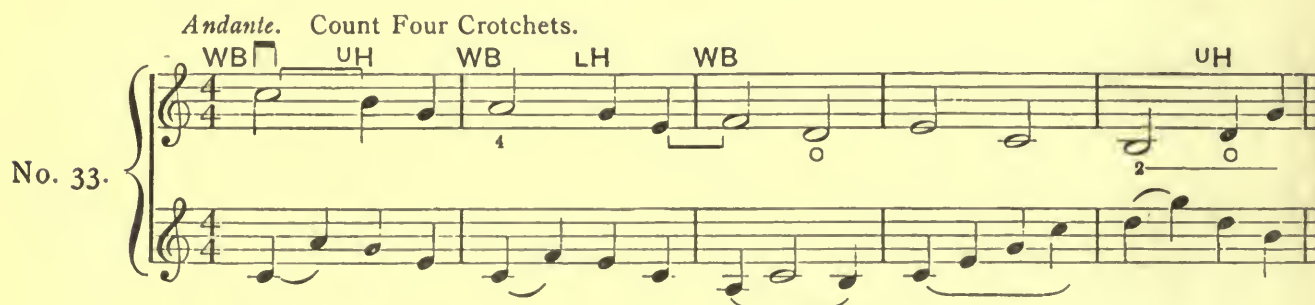
Andante. Count Four Crotchets.WB \square

No. 31.

*Moderato.* Count Three Crotchets.WB \square

No. 32.





Moderato. Count Four Crotchets.

No. 34.

First system: Treble staff begins with a 'M' marking. The piano part has a triplet of eighth notes (3) and a quarter note (1). The melody has a triplet of eighth notes (1, 2, 3) and a quarter note (4).

Second system: Treble staff continues the melody with a quarter note (4), an eighth note (4), a triplet of eighth notes (3), and a quarter note (2). The piano part continues with a quarter note (4) and a half note (3).

Third system: Treble staff continues with a quarter note (4), a half note (1), a quarter note (4), a quarter note (4), and a triplet of eighth notes (3). The piano part continues with a half note (4) and a quarter note (3).

Andante. Count Four Crotchets.

No. 35.


First system: Treble staff begins with 'WB' and 'UH' markings. The piano part has a triplet of eighth notes (3) and a quarter note (1). The melody has a triplet of eighth notes (1, 2, 3) and a quarter note (4).

Second system: Treble staff continues with 'WB' and 'UH' markings. The piano part continues with a quarter note (4) and a half note (3). The melody continues with a quarter note (4) and a half note (3).

Third system: Treble staff continues with 'WB' and 'UH' markings. The piano part continues with a half note (4) and a quarter note (3). The melody continues with a half note (4) and a quarter note (3).

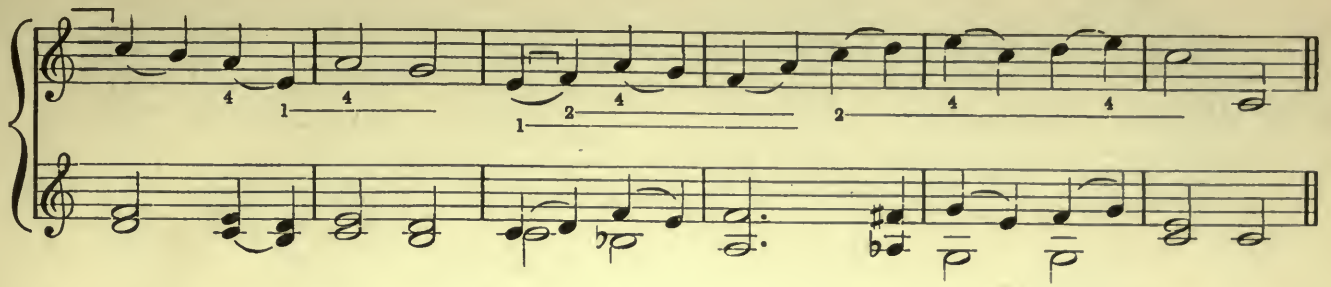
Allegro. Count Two Minims.

No. 36.

When several notes are to be played in one bow, a sign  is placed above or under those notes, called a slur.

Moderato. Count Four Crotchets.

No. 37.



Andante. Count Four Crotchets.



Andantino. Count Three Crotchets.

WB □

No. 39.

Allegretto. Count Four Crotchets.

M □

No. 40.

Andantino. Count Six Quavers.

No. 41.



The whole bow must be used for the crotchet * on the 4th beat of the bar, in order to give the necessary length of bow to the next dotted minim.

Maestoso. Count Four Crotchets.

No. 42.

WB *

XVII.

The following Exercise is intended to make the pupil acquainted with different ways of bowing.

No. 43. *Tempo moderato.*

1. *M* *V*

2. *M* *V*

3. *M* *V*

4. *UH* *V*

5. *UH* *V*

6. *M* *V*

7. *M* *V*

8. *UH* *WB* *LH*

9. *LH* *WB* *UH* *WB*

10. *UH*

11. *WB*

12. *WB*

C

XVIII.—SHARPS, FLATS, ETC.

- # (sharp) raises the note before which it is placed one semitone
 ♭ (flat) lowers the note before which it is placed one semitone.
 x (double sharp) raises the note one whole tone.
 bb (double flat) lowers the note one whole tone.
 ♮ (natural) restores the note to its original pitch.

XIX.—THE DIATONIC SCALES,* CONSISTING OF TONES AND SEMITONES

No. 44. *Andante.*

MAJOR (ONE OCTAVE).

WB

C MAJOR. 

G MAJOR. 

D MAJOR. 

A MAJOR. 

E MAJOR. 

B MAJOR. 

F# MAJOR. 

C# MAJOR. 

* The teacher must exercise his judgment as to how many of these scales should be learnt by the pupil, but it has been thought advisable to print the whole of them here.

F MAJOR.

B \flat MAJOR.

E \flat MAJOR.

A \flat MAJOR.

D \flat MAJOR.

G \flat MAJOR.

C \flat MAJOR.

MINOR (ONE OCTAVE).

In ascending the 6th and 7th notes are raised one semitone.

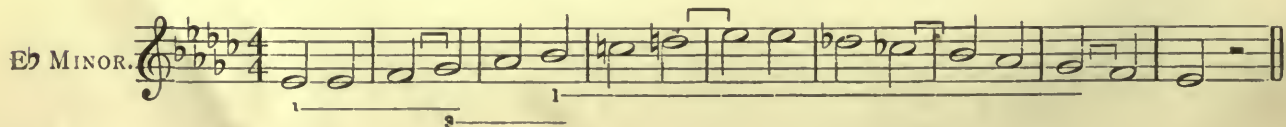
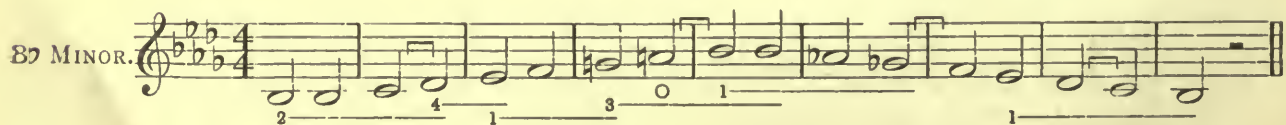
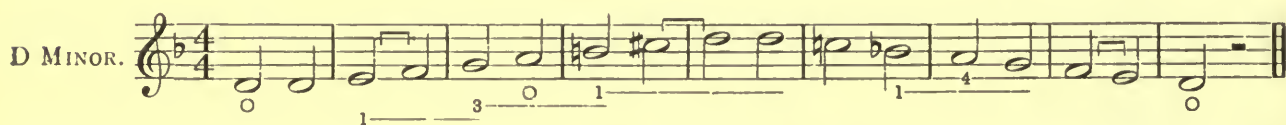
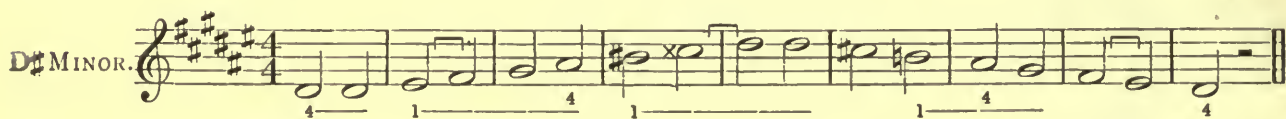
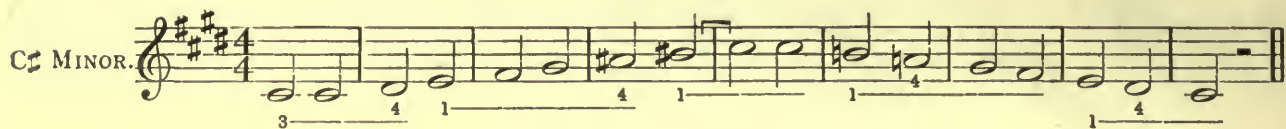
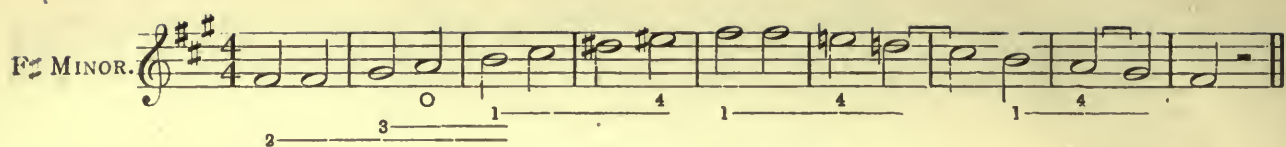
Andante.

No. 45. WB

A MINOR.

E MINOR.

B MINOR.



XX.—THE CHROMATIC SCALE, CONSISTING OF SEMITONES ONLY.

In ascending the fingers must be kept as much as possible on the strings, and shift firmly when the same finger is used for two succeeding notes. Generally the 1st, 2nd, and 3rd fingers are used twice, and the 4th finger only once.

Andante assai.

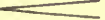

WB

No. 46.

When the open strings are used, the 3rd and 4th fingers may be employed, instead of the third finger *twice*.

PART II.


XXI.—THE DIFFERENT GRADATIONS OF TONE.

<i>p</i> , piano	means	soft.
<i>pp</i> , pianissimo	„	very soft.
<i>f</i> , forte	„	loud.
<i>ff</i> , fortissimo	„	very loud.
<i>mf</i> , mezzo forte	„	half or moderately loud.
<i>fp</i> , forte-piano	„	loud and immediately soft again.
<i>fz</i> , <i>sf</i> or $>$, <i>sforzando</i> . . .	„	sharply accented.
<i>crescendo</i> , <i>cres.</i> or 	„	increasing in loudness.
<i>decrescendo</i> , <i>decres.</i> or 	„	decreasing in loudness.

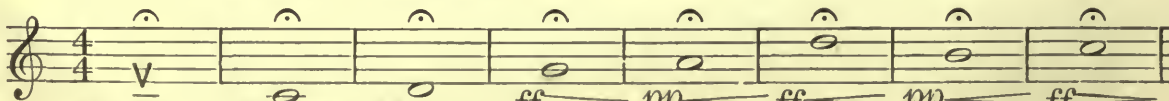
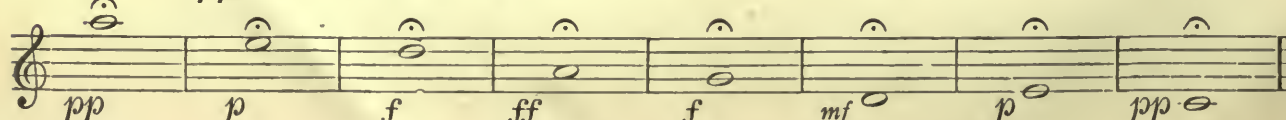
The various shades of tone are produced by the degree of pressure which is given to the bow. When playing *piano* the bow must be drawn a little nearer the fingerboard; when *forte* nearer the bridge, and the first finger and thumb must press the bow more firmly. The *crescendo* is produced best by moving the bow gradually quicker and with increasing pressure over the strings. The *decrescendo* is produced in exactly the opposite way. The following Exercises give an opportunity of studying the various gradations of tone. They must be practised very slowly, and with the full length of the bow.

The following Exercise should be practised thus:—

1st time	<i>pp</i>
2nd	„ <i>p</i>
3rd	„ <i>mf</i>
4th	„ <i>f</i>
5th	„ <i>ff</i>

No. 47. *Largo.* WB 

Exercise to produce a *crescendo* and *decrescendo* :—

No. 48. 
pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

pp *p* *f* *ff* *f* *mf* *p* *pp*

XXII.—EXERCISES IN DIFFERENT KEYS.

Andante cantabile. Count Four Crotchets.

No. 49.
C MAJOR.

WB

p

mf *cres.* *f* *dim.*

p *WB* *WB P* *WB N* *WB*

poco ritardando. *mf* *p*

During the rest the bow must be moved upwards, to enable the performer to recommence with a down-bow
Allegro moderato. Count Two Minims.

No. 50.
 A MINOR.

This Exercise (No. 50) must also be practised with the different bowing, marked *a, b, c, d.*

Andante tranquillo. Count Four Crotchets.No. 51.
G MAJOR.

V P WB LH N WB UH
 UH 1 p 1 4 1
 WB P UH P
 mf
 WB LH N WB
 diminuendo. pp
 UHV P WB
 p
 1 3 3 4 1 1
 cres - - - cen - - - do.
 3 3
 UH P
 f p 1 poco ritard.

*Allegro con spirito. Count Three Crotchets.*No. 52
E MINOR.

WB

UH

WB


poco a poco.

f

The notes (*) which commence on the 2nd and 4th beat of the bar, and are continued over the 3rd and 1st are called Syncopations. The 1st and 3rd beats of the bar, although they are on the *strong* accent, must not be accented.

Allegro Moderato. Count Four Crotchets.

No. 53.
D MAJOR.

WB  * *

f

UH

p dolce

cres

WB

cen - do. *f*



Allegro vivace. Count Two Crotchets.

No. 54.

A MAJOR.

M-4
leggiere.
p
pizz.

mf
pp

cres - - cen - - do

diminuendo.
p
arco.
pizz.

cres - - cen - - do
arco.

XXVII. EXTENSION OF THE FOURTH FINGER

XXIII.—EXTENSION OF THE FOURTH FINGER.

The hand must remain in the usual position, and only the 4th finger should be placed a semitone higher. Each division must be repeated four or eight times.

No. 55.

WB *Andante*:

This page contains ten staves of musical notation, likely for a single melodic line. The notation is as follows:

- Staff 1:** Treble clef, key signature of one sharp (F#). It begins with a repeat sign. The melody consists of eighth notes and quarter notes, with fingering numbers 1, 2, 3, and 4 indicated below.
- Staff 2:** Treble clef, key signature of one sharp (F#). It also begins with a repeat sign. The melody continues with similar rhythmic patterns and fingering.
- Staff 3:** Treble clef, key signature of one sharp (F#). Continues the sequence with repeat signs and fingering.
- Staff 4:** Treble clef, key signature of two sharps (F#, C#). Continues the sequence with repeat signs and fingering.
- Staff 5:** Treble clef, key signature of two sharps (F#, C#). Continues the sequence with repeat signs and fingering.
- Staff 6:** Treble clef, key signature of two sharps (F#, C#). Continues the sequence with repeat signs and fingering.
- Staff 7:** Treble clef, key signature of two sharps (F#, C#). Continues the sequence with repeat signs and fingering.
- Staff 8:** Treble clef, key signature of two sharps (F#, C#). Continues the sequence with repeat signs and fingering.
- Staff 9:** Bass clef, key signature of one flat (Bb). Continues the sequence with repeat signs and fingering.
- Staff 10:** Bass clef, key signature of two flats (Bb, Eb). Continues the sequence with repeat signs and fingering.

The dots placed by the side of a double bar indicate that a movement, or part of a movement is to be repeated.

XXIV.—THE MAJOR AND THEIR RELATIVE MINOR SCALES IN ALL THE KEYS.

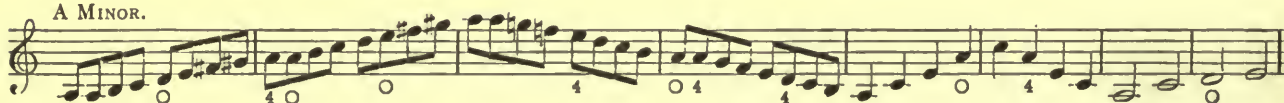
To be practised first with detached bows as indicated in Ex. *a*, and afterwards with the slurs as indicated in Ex. *b*.

Ex. *a*.Ex. *b*.

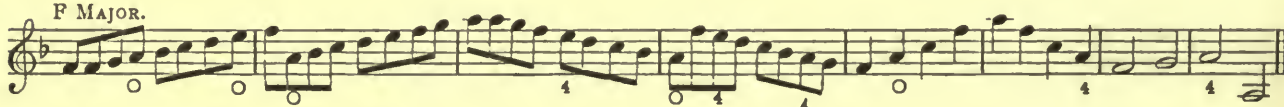
No. 56.

Allegro moderato.
C MAJOR.

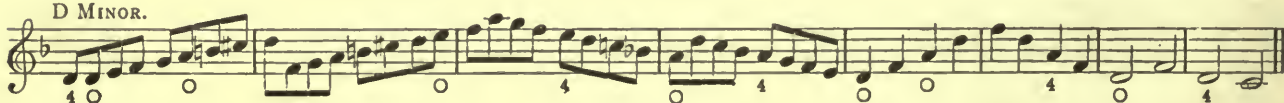
A MINOR.



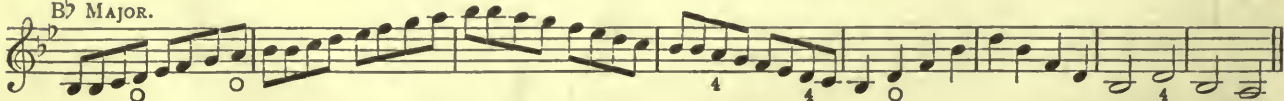
F MAJOR.



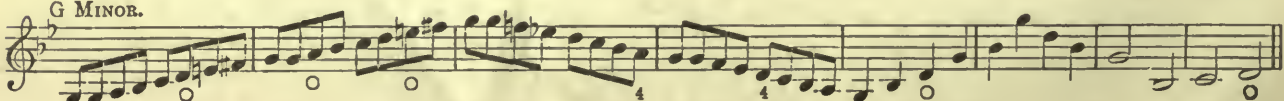
D MINOR.



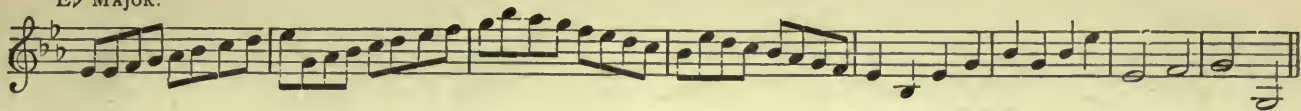
Bb MAJOR.



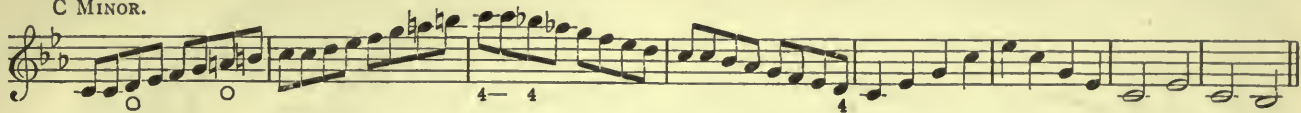
G MINOR.



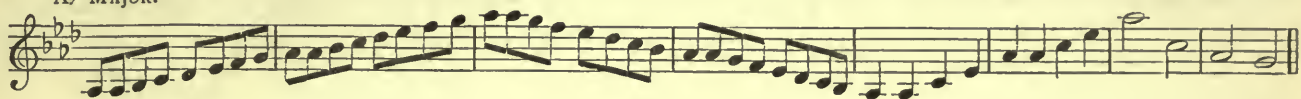
ED MAJOR.



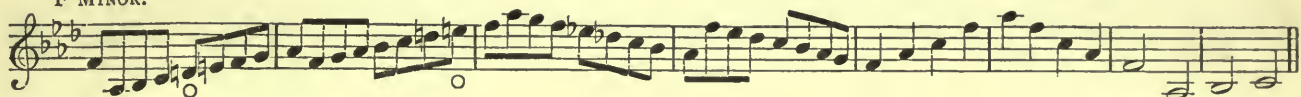
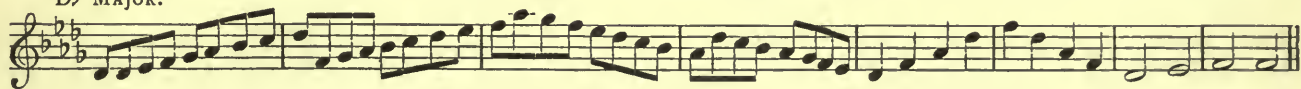
C MINOR.



As MAJOR.



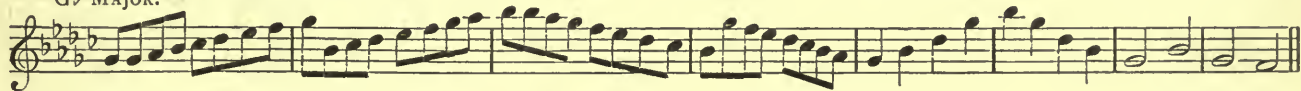
F MINOR.

D \flat MAJOR.

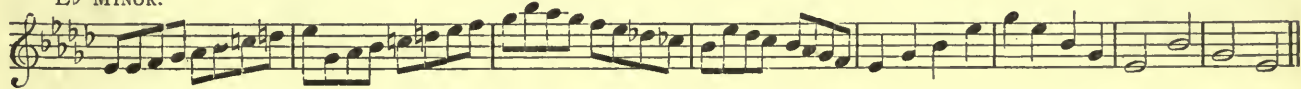
B♭ MINOR.



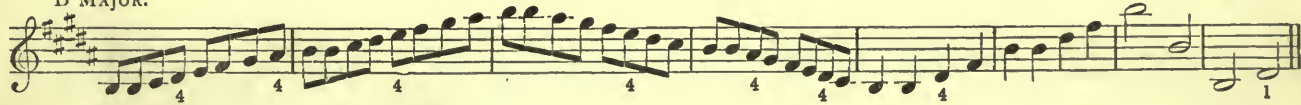
G^b MAJOR.



ED MINOR.



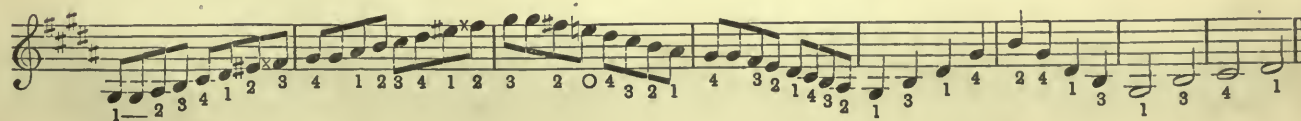
B MAJOR.



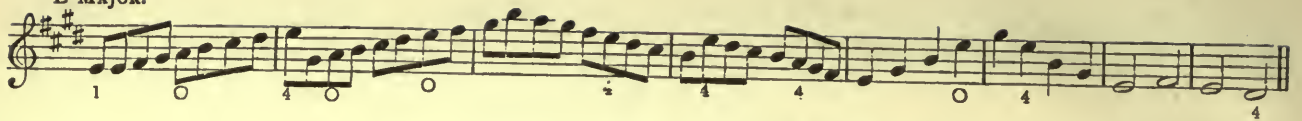
G♯ MINOR.



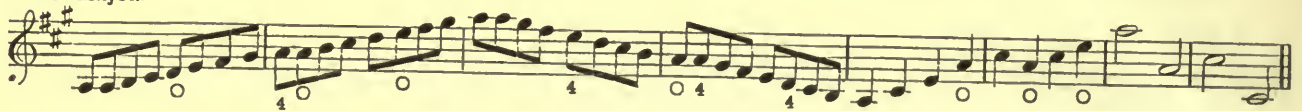
The following fingering is also used for this scale, and is called the half-position.



E MAJOR.

C \sharp MINOR.

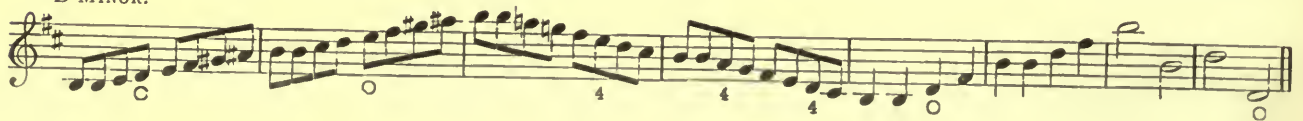
A MAJOR.

F \sharp MINOR.

D MAJOR.



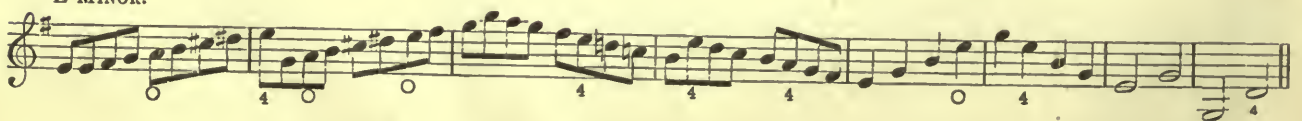
B MINOR.



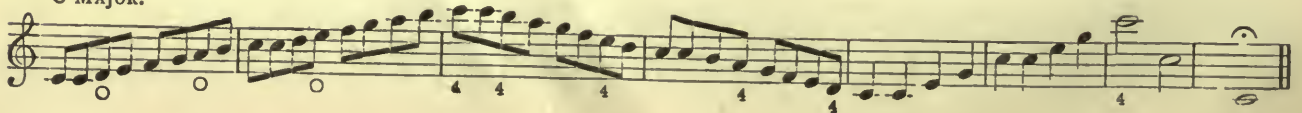
G MAJOR.



E MINOR.



C MAJOR.



XXV.—EXERCISES IN EXPRESSION, STYLE, &c.

EXERCISE IN TRIPLETS.

Triplet is the name given to a group of three notes, which are performed in the time of two. The triplet is generally indicated by a small slur and the figure 3.

No. 57.

Allegro moderato.

M. fⁱ marcato.

simile.

This Exercise (No. 57) must also be practised with the different bowing marked *a*, *b*, *c*.

(a) M

f

(b) UH

f

(c) WB P WB N WB P WB N

f

&c.

&c.

&c.

Andantino grazioso.

No. 58.

p tranquillo.

The musical score is written for piano in 4/4 time, featuring a treble and bass staff joined by a brace. The key signature has one sharp (F#). The piece is marked 'Andantino grazioso' and 'p tranquillo'. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The score is divided into five systems, each with two staves. The first system includes a 'UH' marking above the treble staff. The second system has a '4' marking above the treble staff. The third system has a '4' marking above the treble staff and a '1' marking below the bass staff. The fourth system has a '4' marking above the treble staff. The fifth system includes the text 'cres - - cen - do. mf dim. p' below the staves, indicating a crescendo to mezzo-forte, followed by a decrescendo to piano. The piece concludes with a double bar line.

During the rest let the bow remain firmly on the string so that the semiquaver can be produced with the same amount of tone as the preceding quaver.

Andante maestoso.

No 58A.

WB

f marcato.

The preceding Exercise should also be practised with the following bowing:—

No. 58B. *Andantino.*

f risoluto

P V □ V

V □ V

&c.

Allegro con fuoco.

No. 59.

This musical score is for a piece titled "No. 59" in the "Allegro con fuoco" tempo. It is written for piano in 2/4 time with a key signature of one sharp (F#). The score consists of five systems of two staves each. The first system includes a "WB" (Whole Bass) marking and a forte "f" dynamic. The music features rapid sixteenth-note passages, often beamed together, and includes several trills marked with a "V" and a four-measure rest. The piece concludes with a double bar line at the end of the fifth system.

WB ☐

No. 60.

WB

p¹

cres - cen - do. f dim

p pp

P WB N WB

cres - cen - do. p dim. pp pizz.

When several down-bows occur in succession, the bow must be moved upwards during the rests, to be in its position again for the next note.

Allegro ma non troppo.

No. 61.

Violin part: *mf*, *fz*, *mf*, *fz*, *p*, *f*, *p*, *p dolce.*

Piano part: *simile*, *poco a poco crescendo.*, *legato.*

Annotations: *N*, *WB*, *ten.*, *fz*, *p*, *f*, *p dolce.*, *legato.*

1ma volta.

2da volta.

poco crescendo. mf

WB N WB N

fz mf crescendo. f

simile.

WB

p²

poco ri - dimin.

pp- tar - dando.

The bars marked 1^{ma} volta (1st time) are only played once, being replaced by those marked 2^{da} volta (2nd time) when the section is repeated.

Allegretto scherzando.

No. 62.

M
p leggieramento.

fz

p

pp

cres *cen* *do.*

molto diminuendo.

p

3 *fz* *p* *rallentando.* *pp* *a tempo.*

XXVI.—THE APPOGGIATURA OR GRACE-NOTE, AND THE TURN.

The Appoggiatura is a small note placed before its principal. If written ♩ or ♪ it is long, and takes up half the time-value of the note it precedes and also takes the accent. If crossed by a line ♩ it is very short, and the accent falls on the principal note.

LONG APPOGGIATURA :—

Written : (a) (b)

Played :

(c)

SHORT APPOGGIATURA :—

Written : (a) (b)

Played :

(c)

If a group of small notes occur, the accent also falls on the principal note.

Written: 

Played: 

No. 63. *Andante cantabile.*

WB UH WB LH WB

p



UH WB LH WB UH

mf



WB UH P WB



pp

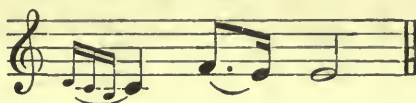


The Turn is an ornament consisting of a group of notes, formed by taking the adjoining notes above and below the principal note, according to its position in the diatonic scale. It is indicated by the sign ~ and is used in different ways.

If placed above the note



It is played :



If between two notes



It is played :



If after a dotted note



It is played :



If it is desired to sharpen or flatten either of the two unwritten notes of the turn, a # or b is placed above or below the ~.

below :



b above :



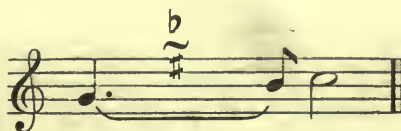
Played :



Played :



b above and # below :



Played :



Adagio.

No. 64.

WB ~

p sostenuto.

XXVII.—THE SHAKE AND THE MORDENT.

The Shake is an ornament produced by the rapid and regular alternations of two notes, either a tone, or a semitone apart, and is indicated by the letters *tr* (a contraction of the Italian *trillo*) above the chief note, the alternate note being the one above it.

SHAKE A TONE APART :—

SHAKE A SEMITONE APART :—

Written: 

Played: 

or, 

Frequently the shake ends with a turn :—

Written: 

Played: 

Without a turn :—

Written: 

Played: 

If it is necessary to sharpen or flatten the alternate notes of the shake, a \sharp or \flat is placed above the *tr*.

Written: 


Played: 

If it is intended that the shake should begin with the alternate note a short appoggiatura is placed before the principal note.

Written: 

Played: 

A perfect shake can only be acquired by practising very slowly. The finger must be placed firmly on the principal note, and the next finger should be lifted high and strike the string again with great force and elasticity, being again raised immediately afterwards. The difference between a shake with a tone, or with a semitone must also be carefully observed.

*  is a sign used when the same group of notes has to be repeated.

Moderato.

No. 65

WB

mf

The musical score for No. 65, *Moderato.*, is written for piano and right hand. It consists of six systems of music. The first system begins with a *mf* dynamic and a *WB* marking. The second system includes a *crescendo.* marking. The third system includes a *decrescendo.* marking. The fourth system begins with a *p* dynamic. The fifth system includes a *crescendo.* marking, a *f* dynamic, and a *dim.* marking. The sixth system begins with a *mf* dynamic and ends with a *poco rit.* marking. The score includes various musical notations such as slurs, accents, and fingerings (1-4).

Andante assai.

No. 66.

The Mordent is a short shake consisting of two notes, and is indicated by the sign *w*.

Written:

Played:

Allegro con brio.

No. 67.

musical score for No. 67, *Allegro con brio*. The score is in 4/4 time and consists of five systems of two staves each. The first system includes a piano (p) marking and a forte (f) marking. The second system includes a forte (f) marking. The third system includes a forte (f) marking. The fourth system includes a forte (f) marking. The fifth system includes a forte (f) marking. The score features various musical notations including whole notes (w), half notes (h), quarter notes (q), eighth notes (e), sixteenth notes (s), and rests (r). The key signature has one sharp (F#).

PART III.

XXVIII.—DIFFERENT WAYS OF BOWING.

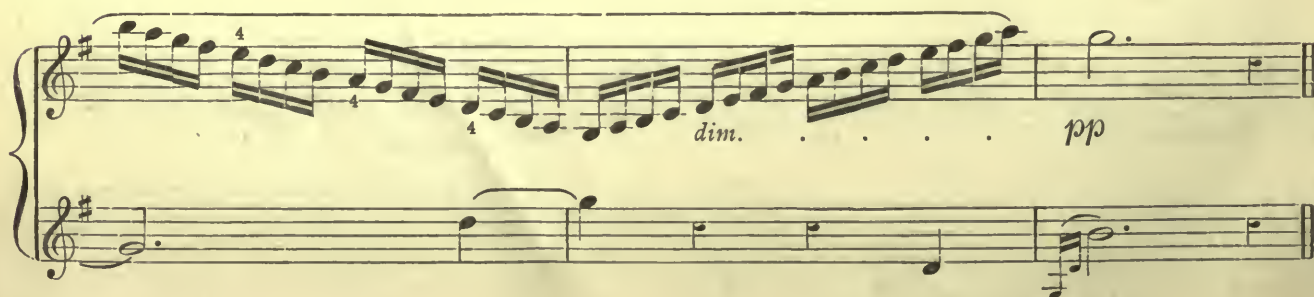
THE LEGATO.

Legato (bound together, connected). The bow must pass evenly and smoothly from one string to another with a free action of the wrist only, and the notes should be played equally in time, without being hurried.

No. 68. *Allegro comodo.* WB 



E




XXIX.—THE MARTELE (HAMMERED).

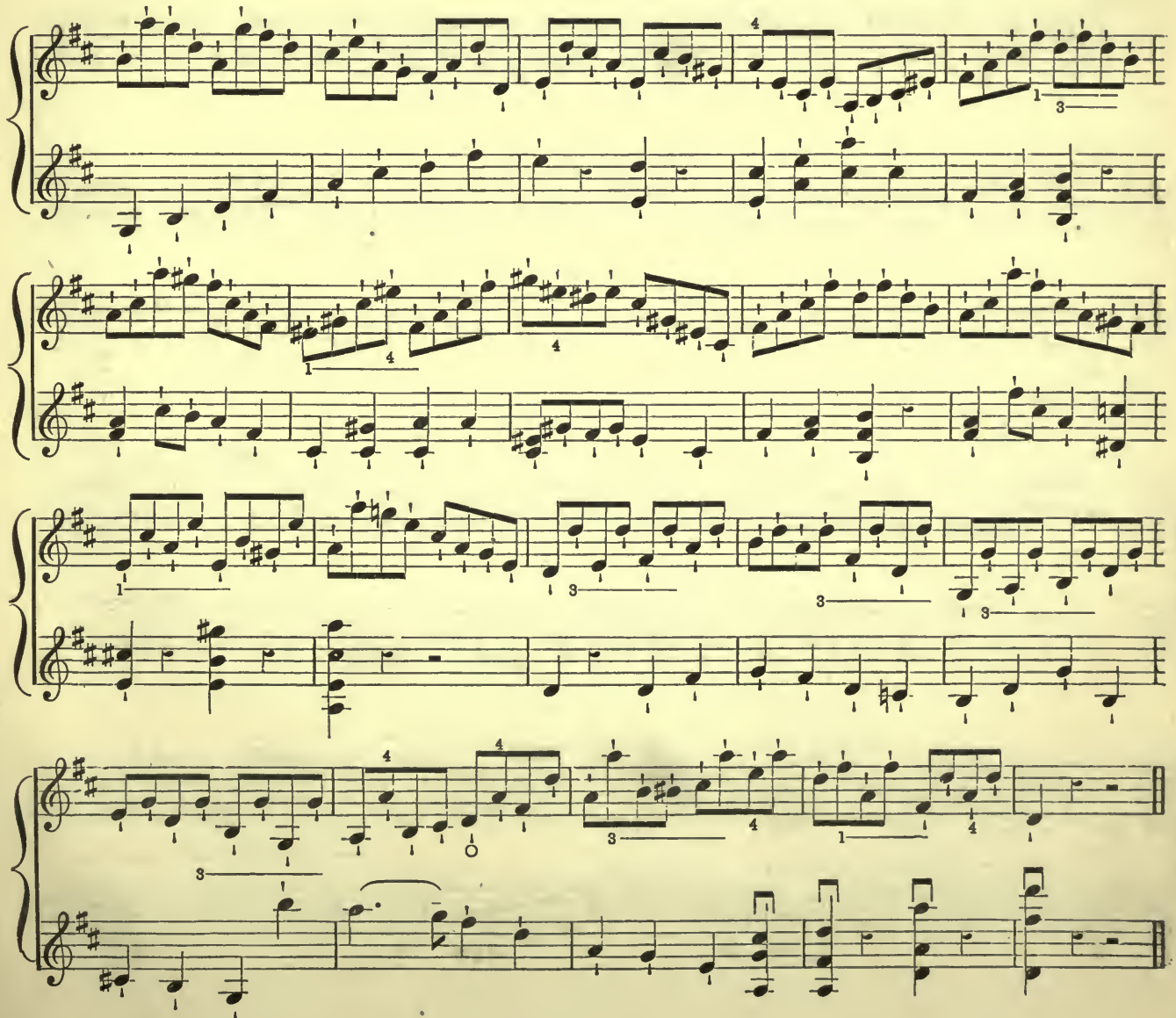
This bowing consists of sharp decided strokes with the upper part of the bow, and after every note the bow must rest for an instant on the string.

Written:  Played: 

Molto moderato, ma marcato.

No. 69. 

f sempre.



XXX.—THE SAUTILLÉ (SPRINGING BOW).

Use the middle of the bow, keeping the wrist as loose as possible, and let the stick vibrate strongly. The bow must not leave the string altogether. This bowing should be practised first on the open strings only.

M

No. 70.

Allegro moderato.

p leggiero.

4

3 4



The following Exercise gives an example of the "Springing Bow" (*Sautillé modéré*), as used for more moderate or slower movements. In this case the bow leaves the string for an instant after every note, and is held more firmly with the fingers. The middle of the bow is mostly used.



No. 71. *Andante tranquillo.*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major (one sharp). The right hand plays a complex, flowing melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. The word "cres - cen -" is written at the end of the system.

cres - cen -



Second system of musical notation. The right hand continues the intricate melodic line. The left hand features a more active accompaniment with eighth and sixteenth notes. Dynamic markings include *do.*, *f*, *dim.*, and *p*.

do. *f* *dim.* *p*



Third system of musical notation. The right hand's melody remains highly active. The left hand's accompaniment consists of sustained chords and moving lines. A *pp* (pianissimo) marking is present.

pp



Fourth system of musical notation, concluding the page. The right hand's melody winds down. The left hand provides harmonic support. Dynamic markings include *p* and *dim.*.

p *dim.*

XXXI.—THE STACCATO.

The *Staccato* consists of short and detached notes in one bow.

It must be practised slowly, with a loose wrist and steady arm. It is generally played with the up-bow near the point, but can also be performed with the down-bow near the nut, which is, however, the most difficult way. In the latter case the hair may be turned away from the player.

No. 72.

Maestoso. WB PV WB PV *simile.*

f *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *sf*

WB PV

simile.

The musical score is written for a violin exercise. It consists of five systems, each with a treble and bass staff. The first system shows a treble staff with rapid sixteenth-note runs and a bass staff with a trill (tr) and chords. The second system includes bowing directions 'UH' and 'PV', and dynamic markings 'sf' and 'fz'. The third system is marked 'simile.' and 'PV'. The fourth system continues the sixteenth-note patterns. The fifth system includes a '4-4' marking. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

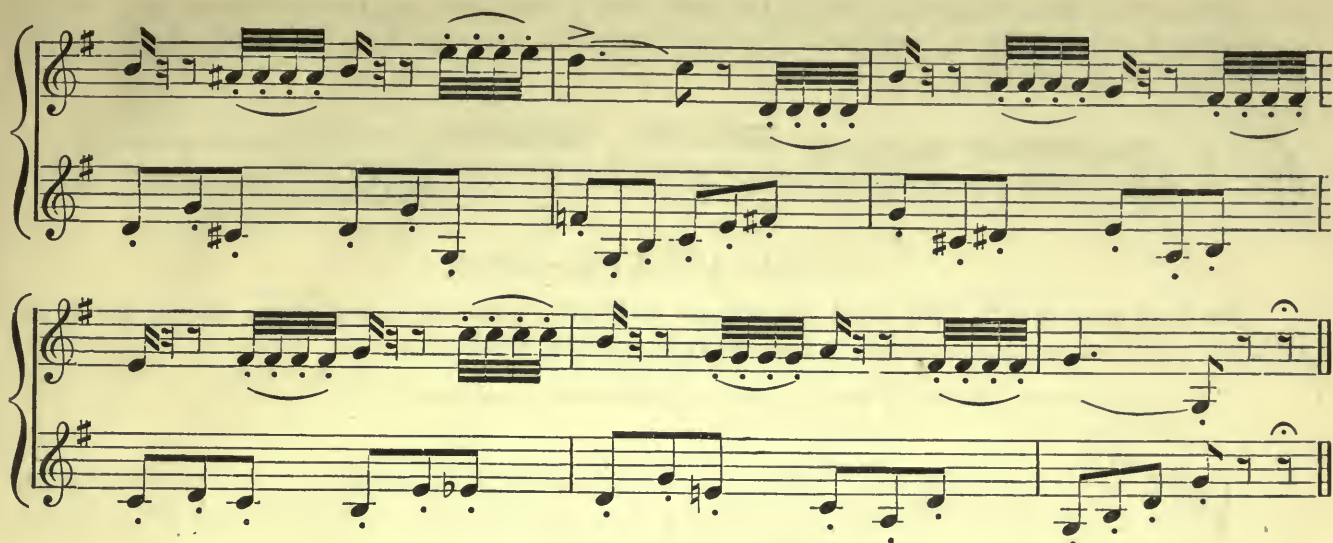
This Exercise should be repeated, and the staccato notes played with the down-bow.

In the following Exercise the *elastic or springing staccato* is introduced. The bow should be lifted high from the string during the rests, so that in falling back on the string it rebounds often enough to play several notes in the same bow.

The *springing staccato* should also be practised with the up-bow as well as the down-bow.

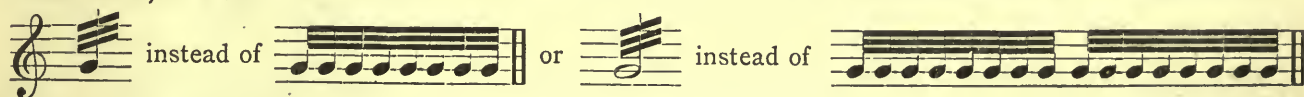
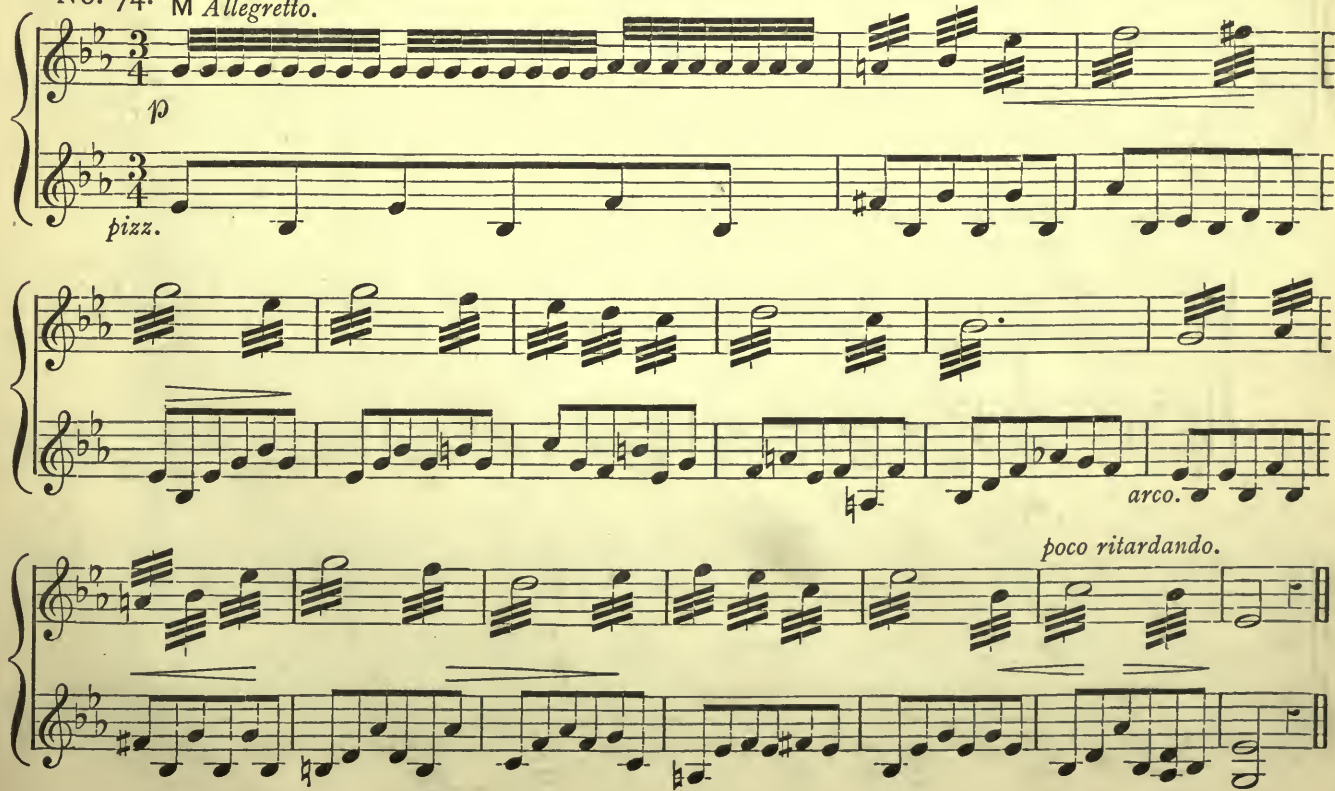
No. 73.

Andantino tranquillo, ma grazioso.
M \square *V* \square *V* *simile.*
p
molto leggiero.



XXXII.—THE TREMOLO.

The *tremolo* is played about the middle of the bow, the notes being repeated with great rapidity, so as to produce a quavering effect. The arm must be steady and the wrist free. In writing it is mostly abbreviated, thus:—

No. 74. *M Allegretto.*

The *tremolo* is also produced by playing two notes with a down-bow and two with an up-bow, and by keeping the bow in a springing condition. The upper half of the bow must be used, and this bowing should be practised on an open string first.

No. 74A. □

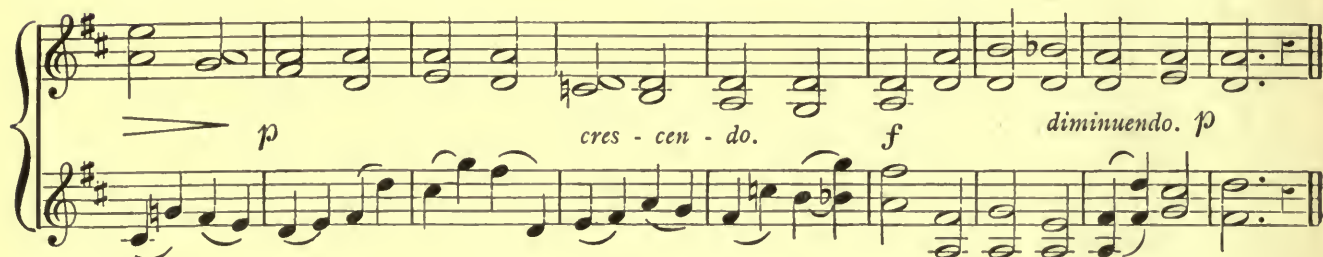


XXXIII.—DOUBLE-STOPS.

The bow must remain with equal pressure on both strings, and the points of the fingers should be carefully placed on the stopped notes, in order to avoid touching the next strings.

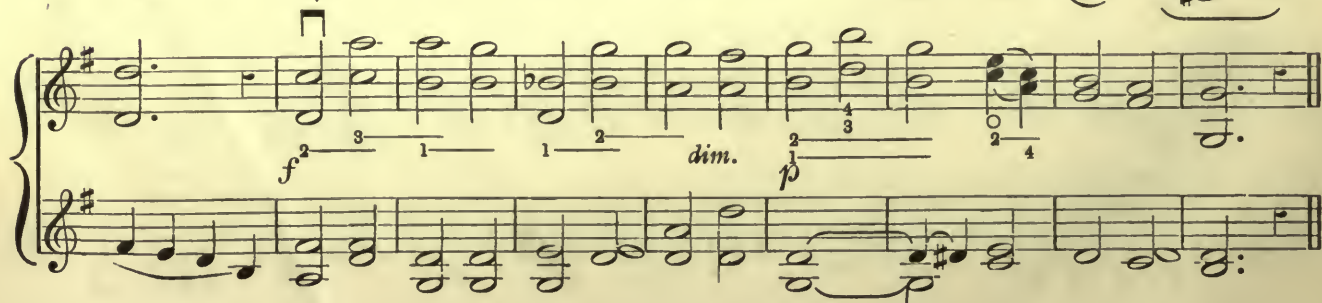
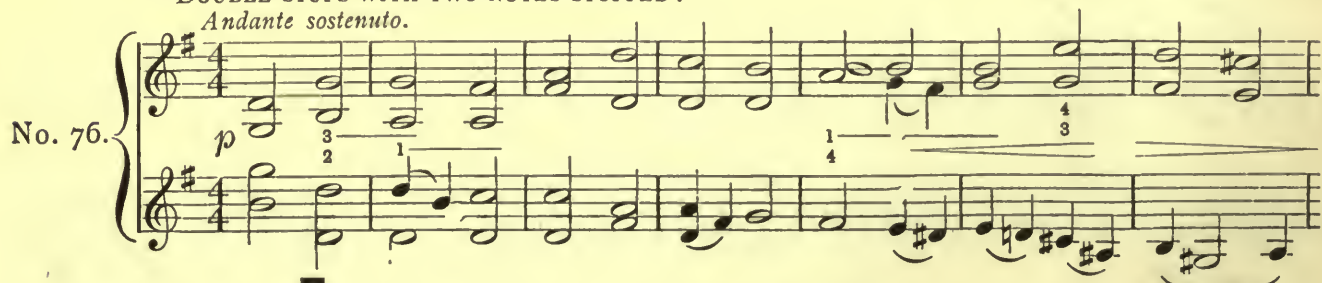
DOUBLE-STOPS WITH ONE OPEN STRING AND ONE NOTE STOPPED :—

Andante.



DOUBLE-STOPS WITH TWO NOTES STOPPED :—

Andante sostenuto.



Tempo di Menuetto.

No. 77.

mf marcato.

crescendo.

f

p

f

As it is impossible for the bow to remain with equal pressure on more than two strings, it is necessary in chords of three or four notes to sustain only the two highest notes, and play the chord in *arpeggio* style. In the following Exercise the notes are written as played.

No. 78.

Maestoso.

f grandioso.

p

f

decre. p f cres. ff ffz ffz ffz ffz

XXXIV.—ARPEGGIO.

Arpeggio is the term used for taking the notes of a chord in rapid succession as in harp playing. The middle of the bow is generally used, and the stick must be placed in such a position that all the hairs touch the strings. The body should remain perfectly quiet, and the management of the bow must proceed only from the wrist and arm.

ARPEGGIOS OVER THREE STRINGS:—

Moderato.

No. 79.

The musical score for No. 79, titled "ARPEGGIOS OVER THREE STRINGS:—", is marked *Moderato.* It consists of six systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The right hand plays a series of arpeggiated chords, with fingerings (1, 2, 3) indicated below the notes. The left hand plays a single note (F#) on the first staff and a series of notes on the second staff. The second system continues the arpeggiated pattern, with a "dim." (diminuendo) marking and a "p" (piano) dynamic. The third system features a "crescendo." (crescendo) marking and a "f" (forte) dynamic. The fourth system has a "diminuendo." marking and a "p" dynamic. The fifth system continues the arpeggiated pattern. The sixth system concludes the piece with a final arpeggiated chord.

p *morendo.* *pp*

ARPEGGIOS OVER FOUR STRINGS:—
Allegro moderato.

No. 80.

p 1 2

cres *cen* *do.* *f*

dim.

pp

cres - cen - do. f

This Exercise (No. 80) should be practised with the following bowing :—

STACCATO :—

Allegro moderato.

A.

SPRINGING STACCATO :—

Allegro vivace.

B.

XXXV.—PIZZICATO.

Instead of using the bow, the string is pulled with the 1st finger of the right hand, the thumb being placed against the fingerboard for support. Care must be taken not to touch the string with the nail.

EXPLANATION OF TERMS.

Pizz. pizzicato.

Arco or coll' arco . . . again with the bow.

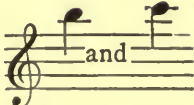
Allegretto scherzando.

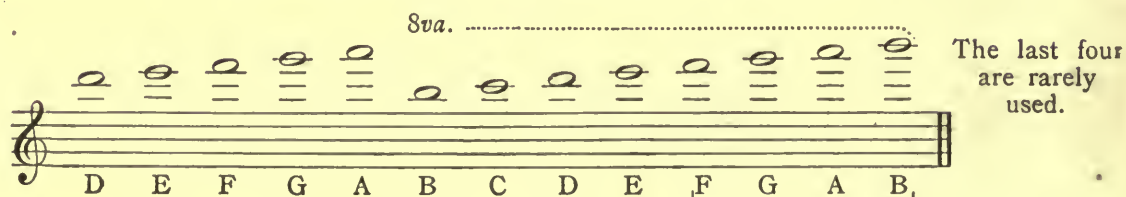
No. 81.

pizz.
p
pizz.
pp
cres - cen - do.
p
f
p
arco.
fz
arco.
F

APPENDIX.

XXXVI.—THE HIGHER POSITIONS.

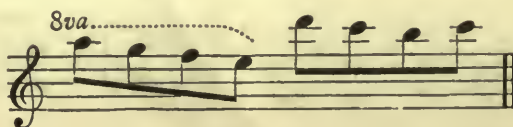
IN all the foregoing Exercises the highest note used has been  as an extension. The violin has, however, a compass of nine or even more notes higher.



8va. (in the octave) is generally written above the higher notes, as the ledger lines are difficult to read ; it indicates that these notes must be played *one octave higher than written*. If they are again to be played in their proper position, it is indicated by the word *loco.*, or often only by the discontinuance of the dotted line.



or



XXXVII.—THE SECOND POSITION.

In the higher positions it will be found necessary to indicate on which string the note has to be played. The following numbers will therefore be used:

- | | | | |
|------|---|---|-----------|
| I. | . | . | E string. |
| II. | . | . | A „ |
| III. | . | . | D „ |
| IV. | . | . | G „ |

In the second position the hand is placed one tone or semitone higher than in the first.



The position of the hand is the same as before, the palm of the hand not touching the violin.

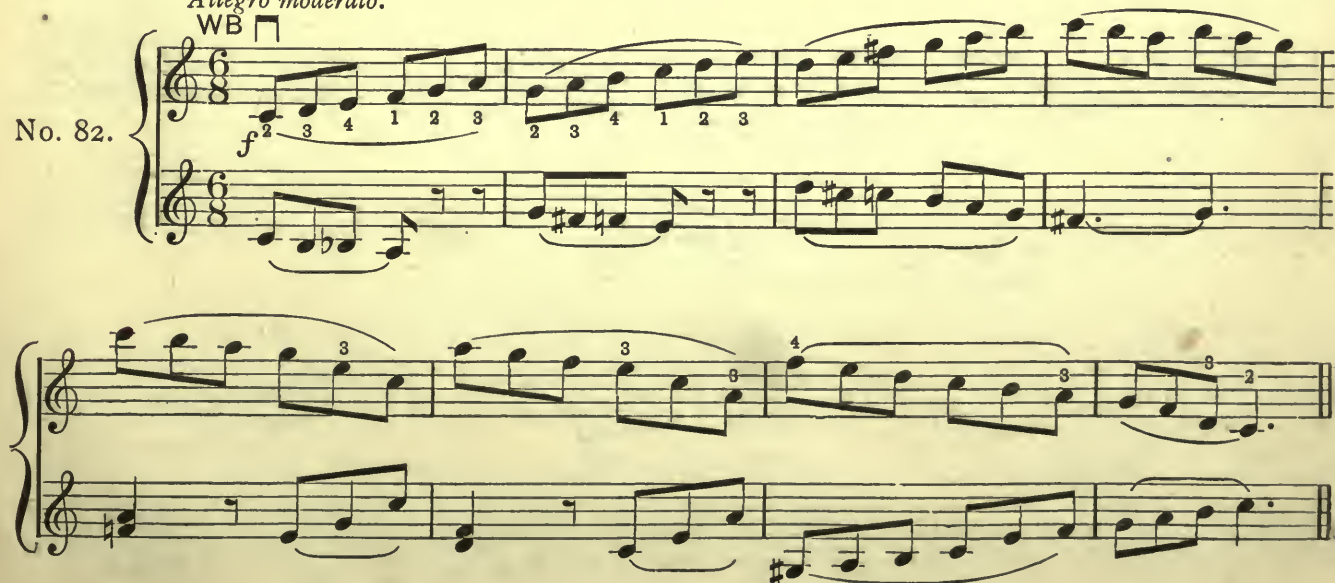


1ST EXERCISE IN THE SECOND POSITION:—

Allegro moderato.

WB

No. 82.



2ND EXERCISE IN THE SECOND POSITION:—
Andante tranquillo.

WB

No. 83.

p

cres - cen - do. dim.

pp ben legato.

poco a poco cres - cen - do. 1 2 3 4 4

a tempo. poco rit. f poco rit. p

XXXVIII.—THIRD POSITION.

In the third position the hand is placed one tone or semitone higher than in the second ; and the palm of the hand now touches the hollow of the neck.

IV. III. II. I.

1 1 1 1

or or or or

B \flat B \natural C \sharp B \flat B \natural C \sharp

SCALE OF D MAJOR :—

WB

SCALE OF D MAJOR :—
WB.

The image shows a musical score for the D Major scale. It consists of two staves, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The first staff contains the first two measures of the scale, with notes D4, E4, F#4, G4, A4, B4, C#5, and D5. The second staff contains the next two measures, with notes E5, F#5, G5, A5, B5, C#6, D6, and E6. Fingerings are indicated by numbers 1 through 4 below the notes. The first staff has fingerings 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3, 4, 1, 1, 1. The second staff has fingerings 4, 2, 4, 1, 3, 1, 3, 4, 1, 3, 2, 1, 2, 4, 2.

1ST EXERCISE IN THE THIRD POSITION:—

Moderato ma marcato.

УН Д Р

No. 84.

UH P

f

2ND EXERCISE IN THE THIRD POSITION :—

Allegro ma non troppo.

No. 85.

3RD EXERCISE IN THE THIRD POSITION :—

Allegro vivace.

No. 86.

First system of musical notation. The key signature is two sharps (F# and C#). The music is written for two staves. The upper staff contains a melodic line with slurs and fingerings (2, 2). The lower staff contains a harmonic accompaniment. The tempo/mood marking *molto decrescendo.* is placed between the staves. A dynamic marking *p* (piano) is placed at the end of the system. A *WB* (Whole Bow) marking is present above the final note of the upper staff.

Second system of musical notation. The key signature remains two sharps. The upper staff features a melodic line with a *p* (piano) dynamic marking. The lower staff continues the accompaniment. A *poco rit.* (poco ritardando) marking is placed at the end of the system. A *WB* marking is present above the final note of the upper staff.

Third system of musical notation. The key signature remains two sharps. The upper staff contains a melodic line with dynamic markings *f a tempo.*, *p*, *f*, and *p*. The lower staff contains the accompaniment. *WB* markings are present above the final notes of the upper staff in the first and third measures.

Fourth system of musical notation. The key signature remains two sharps. The upper staff contains a melodic line with dynamic markings *pp*, *f*, and *ff*. The lower staff contains the accompaniment. *WB* markings are present above the final notes of the upper staff in the first and second measures. A *NV* (Natural Vibrato) marking is present above the final note of the upper staff. A *** (extension of 4th finger) marking is present above the final note of the upper staff.

* Extension of 4th finger, the \circ indicates that the finger must touch the string without pressing it down.

EXERCISE IN WHICH THE FIRST, SECOND, AND THIRD POSITIONS ARE COMBINED:—

Allegretto piacevole.

No. 87.

WB

p 1st Pos. 3rd Pos. *p*

p *stacc.*

2nd Pos. *crescendo. . . f*

dimin. *p*

3rd Pos. *p* *stacc.*

crescendo. 3rd Pos. 2nd Pos. 1st Pos.

f *ppp*

tr 2nd Pos. 1st Pos. *mf* 3rd Pos.

stacc.

WB *tr* 2nd Pos. *p* *mf* 3rd Pos. *P* WB *tr* *p* 2nd Pos.

3 1 3rd Pos. 3rd Pos. *sempre morendo.* *ppp*

XXXIX.—FOURTH POSITION.

In this position the hand is placed one tone or semitone higher than in the third.



The hand must now be raised a little more than before over the edge of the belly to enable the fingers to reach the fourth string. In the higher positions this raising of the hand is still increased.

SCALE OF E MAJOR:—



1ST EXERCISE IN THE FOURTH POSITION:—

Poco lento. (Tempo di Mazurka.)

No. 88.

First system of musical notation. Treble and bass staves. Treble staff begins with a *V* (accents) and contains eighth-note patterns. Bass staff begins with *pp* (pianissimo) and contains eighth-note patterns. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. Treble and bass staves. Treble staff begins with a *P* (piano) and contains eighth-note patterns. Bass staff begins with *p* (piano) and contains eighth-note patterns. The key signature is three sharps (F#, C#, G#).

Third system of musical notation. Treble and bass staves. Treble staff begins with a *V* (accents) and contains eighth-note patterns. Bass staff contains eighth-note patterns. The key signature is three sharps (F#, C#, G#).

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *mf* (mezzo-forte) and contains eighth-note patterns. Bass staff begins with *p* (piano) and contains eighth-note patterns. The key signature is three sharps (F#, C#, G#).

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a *f brillante.* (forte brillante) and contains eighth-note patterns. Bass staff begins with *pp tranquillo.* (pianissimo tranquillo) and contains eighth-note patterns. The key signature is three sharps (F#, C#, G#).

2ND EXERCISE IN THE FOURTH POSITION:—

UH *Allegro deciso.*

No. 89.

*f molto marcato.**simile.*

The musical score for No. 89 is written for a single instrument, likely a piano or organ, in G major (one sharp) and 6/8 time. It consists of five systems of two staves each. The right hand (treble clef) plays a continuous eighth-note melody with various fingerings and slurs. The left hand (bass clef) plays a slower, more rhythmic accompaniment with slurs and ties. The tempo is 'Allegro deciso' and the dynamics include 'f molto marcato' and 'fz' (forzando). The exercise ends with a double bar line.

IV. III. II. I. or \sharp

SCALE OF F MAJOR:—

The musical notation shows a single staff with a treble clef. It contains four measures, each representing a different position for playing the scale of F major. Above the staff, the positions are labeled: IV., III., II., and I. or \sharp . Below the staff, the notes are marked with fingerings: 1, 1, 1, 1. The notes are: IV. (F, G), III. (F, G), II. (F, G), and I. (F, G). The notes are written as eighth notes. The key signature is one flat (Bb).

1ST EXERCISE IN THE FIFTH POSITION:—

No. 90.

Poco maestoso.

No. 90.

The musical score for No. 90 is written for two staves in 4/4 time. The key signature has one flat (B-flat). The tempo is marked *Poco maestoso.* The first staff begins with a forte (*f*) dynamic and includes a piano (*p*) section. The second staff begins with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and fingerings.

Musical score for "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is in G major, 2/4 time, and consists of two staves. The right hand features a complex melody with many beamed eighth and sixteenth notes, while the left hand provides a simple accompaniment. The piece ends with a fermata over the final note.

2ND EXERCISE IN THE FIFTH POSITION:—

Allegro brillante, ma moderato.

No. 91.

IV. f P WB

P

N WB 2 4 3 2

3 4 2 1

3 4 2 1

EXERCISE IN WHICH THE FIRST, THIRD, AND FIFTH POSITIONS ARE COMBINED:—

Allegro moderato.

No. 92.

First system of musical notation. The upper staff (treble clef) features a melodic line with a long slur and fingerings 6, 1, 1, 2, 3, 4, 4, 4, 4, 3, 2, 3. The lower staff (bass clef) has a rhythmic accompaniment. Dynamics include *ff*. Hand labels *LH* and *WB* are present.

Second system of musical notation. The upper staff continues the melodic line with fingerings 2, 4, 3, 3, 2, 1. The lower staff has a rhythmic accompaniment. Dynamics include *molto dimin.* and *p*. Hand labels *WB* and *LH* are present. A circled *3rd Pos.* is indicated.

Third system of musical notation. The upper staff features a melodic line with fingerings 4, 1, 4, 3, 2, 4, 3, 1, 1, 3, 4, 1, 4. The lower staff has a rhythmic accompaniment. A section is labeled *III. V*.

Fourth system of musical notation. The upper staff continues the melodic line with fingerings 1, 4, 1. The lower staff has a rhythmic accompaniment. Dynamics include *poco a poco cres.*. Hand labels *3rd Pos.* and *WB* are present. An asterisk *** is placed above the final measure of the upper staff.

Fifth system of musical notation. The upper staff continues the melodic line with fingerings 4, 4, 2, 2, 2, 3, 3, 2, 4, 2, 3, 2, 2, 4. The lower staff has a rhythmic accompaniment. Dynamics include *molto cres.* and *f*. Hand labels *5th Pos.*, *1st Pos.*, and *P.O.* are present. A *V* marking is at the end of the lower staff.

* 1st and 4th finger extended.

5th Pos. 1st Pos. 3rd Pos. 5th Pos.

pp

morendo. *ffz* *ffz*

Place the hand thus:—

XLI.—SIXTH POSITION.

IV. III. II. or I. or

SCALE OF G MAJOR:—
Lento.

No. 93.

XLII.—SEVENTH POSITION.

Place the hand thus:—

IV. III. II. or I. or

SCALE OF A MAJOR:—
Lento.

No. 94.

Musical score for "The Song of the Lark" by George F. Root. The score is written for voice and piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is in common time. The score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano. The piano part includes a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as dynamic markings such as *crescendo.*, *f*, *fz*, and *pp*. The score is divided into measures by vertical bar lines. The music is written in a clear, legible style.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and consists of two staves. The first staff features a melody with many beamed eighth notes, while the second staff provides a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The piece concludes with a final cadence marked by a double bar line.

First system of musical notation, measures 1-4. The right hand features a continuous sixteenth-note pattern. The left hand has a bass line with some rests. Fingerings are indicated by numbers 1, 4, and 3. A 'C' time signature is present in the left hand.

Second system of musical notation, measures 5-8. The right hand continues the sixteenth-note pattern. The left hand has a bass line. Dynamics include *mf* (mezzo-forte) in measure 8. Fingerings are indicated by numbers 1, 4, and 3.

Third system of musical notation, measures 9-12. The right hand continues the sixteenth-note pattern. The left hand has a bass line. Dynamics include *f* (forte) in measure 9. Fingerings are indicated by numbers 1, 4, and 3. Rehearsal marks II. and III. are present in the right hand.

Fourth system of musical notation, measures 13-16. The right hand continues the sixteenth-note pattern. The left hand has a bass line. Dynamics include *p* (piano) in measure 13 and *cres* (crescendo) in measure 15. Fingerings are indicated by numbers 1, 4, and 3. The word 'do.' is written below the right hand in measure 15.

Fifth system of musical notation, measures 17-20. The right hand continues the sixteenth-note pattern. The left hand has a bass line. Dynamics include *f* (forte) in measure 17, *poco ritardando.* in measure 18, *molto dim.* (molto diminuendo) in measure 19, and *p* (piano) in measure 20. The word '8va' is written below the left hand in measure 17.

XLIV.—NATURAL AND ARTIFICIAL HARMONICS.

Natural Harmonics are produced by touching the string without pressing the finger down. Starting from the middle of the string some Harmonics are to be found upwards to the bridge, and some downwards to the nut. The sign \diamond generally marks the note which should be played, while the small note indicates the actual sound produced.

Note produced.

ON THE G STRING.

From the middle upwards. *From the middle downwards.*

Note played.

1 3 4 4 4 4 4 3 2 3 2

Note produced.

ON THE D STRING.

Upwards. *Downwards.*

Note played.

1 3 4 4 4 4 4 3 2 3 2

Note produced.

ON THE A STRING.

Upwards. *Downwards.*

Note played.

1 3 4 4 4 4 4 3 2 3 2

Note produced.

ON THE E STRING.

Upwards. *Downwards.*

Note played.

1 3 4 4 4 4 4 3 2 3 2

Artificial Harmonics are produced by pressing down one finger *firmly* and another *lightly* on the same string. If the 1st finger is pressed down and the 4th finger placed lightly a *perfect fourth* higher, the sound of the note taken with the first finger is produced a double octave higher. The usual note indicates the one pressed down; the sign \diamond , the lightly placed finger, and the small note above, the actual sound produced.

The 4th finger may also be placed *lightly* a *perfect fifth* higher, then the sound produced is the fifth above the octave of the note taken with the 1st finger.

The 4th finger placed a *fourth* higher :—

Note produced.

No. 97.

Note played.

IV. III.

8va.

II. I.

The 4th finger placed a *fifth* higher :—

Note produced.

No. 98.

Note played.

IV. III.

8va.

II. I.

*Andante tranquillo.*Note
produced.

No. 99.

Note
played.

For more detailed information about Artificial Harmonics see "Paganini's Art of Playing the Violin,"
by Carl Guhr (Novello, Ewer and Co.)

XLV.—EXERCISE IN DIFFERENT POSITIONS.

Allegro brillante e con spirito.

No. 100.

First system of musical notation. The right hand features a complex melodic line with many slurs and ties, including a trill marked with a circle. The left hand provides a simple harmonic accompaniment. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The right hand continues the melodic development with various fingerings (1, 2, 3, 4) and slurs. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand includes a section marked *8va.* (octave) and a fortissimo *ff* dynamic marking. The left hand accompaniment continues.

Fourth system of musical notation. The right hand is marked *WB* (Wunderbar) and *pp tranquillo.* (pianissimo, tranquil). It includes positions labeled *2nd Pos.* and *3rd Pos.*. The left hand accompaniment continues.

Fifth system of musical notation. The right hand includes a section marked *1st Pos.* and features various slurs and ties. The left hand accompaniment continues.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with slurs and fingerings 4, 2, 1, 2. The lower staff is in bass clef with a key signature of two sharps, starting with a mezzo-forte (*mf*) dynamic. It contains a supporting bass line with slurs.

Second system of musical notation. The upper staff continues the melodic line with slurs and fingerings 4, 3, 1, 3, 4, 1-1, 3, 4, 1-1, 3, 4, 1, 1, 3, 4, 1, 1, 3, 4. A *PV* (Pedal Point) marking is present. The lower staff continues the bass line. The instruction *molto crescendo.* is written between the staves.

Third system of musical notation. The upper staff has an *8va.* (octave) marking and contains slurs and fingerings O 1 3 3, 1-4-1-1-3-1-3-1-4-1-1-3, and 3. The lower staff starts with a forte (*f*) dynamic and contains slurs. The instruction *III. II. I.* is written between the staves.

Fourth system of musical notation. The upper staff has an *8va.* marking and contains slurs and fingerings O 1 3 3, 1-4-1-1-3-1-3-1-4-1-1-3, and 3. A *V* (Vibrato) marking is present. The lower staff contains slurs. The instruction *III. II. I.* is written between the staves.

Fifth system of musical notation. The upper staff has an *8va.* marking and contains slurs and fingerings O 1 2 2, 1-4-1-1-2-1-2-1-4-1-1-2, and 4. The lower staff contains slurs. The instruction *III. II. I.* is written between the staves.

This musical score is for a piano piece, page 103, in the key of D major (two sharps). It consists of six systems of music, each with a grand staff (treble and bass clefs).

- System 1:** The right hand features a melodic line with a slur and a fermata. Fingering numbers 2, 4, and 4 are shown. The left hand provides harmonic support. Below the staff, the Roman numerals III., II., and I. are indicated, along with a sequence of numbers: 1 3 1 1 3 1 3 4 3 1 1 3 1 3 4. An 8va (octave) marking is present.
- System 2:** The right hand continues the melodic line. The left hand has a bass line. Dynamics include *p* (piano) and *cres* (crescendo). The word "do." is written below the staff. A "3rd Pos." (third position) marking is present.
- System 3:** The right hand has a more active melodic line. The left hand has a bass line. Dynamics include *f* (forte). A "1st Pos." (first position) marking is present.
- System 4:** The right hand continues the melodic line. The left hand has a bass line. Fingering numbers 1 3 4, 3, 1 3 2 1, and 1 1 3 2 1 3 are shown.
- System 5:** The right hand has a melodic line with a slur. The left hand has a bass line. Dynamics include *ffz* (fortissimo zingando).
- System 6:** The right hand has a melodic line with a slur. The left hand has a bass line. Dynamics include *ffz* (fortissimo zingando).

The score includes various musical notations such as slurs, fermatas, and fingering numbers. The dynamics range from *p* (piano) to *ffz* (fortissimo zingando). The tempo marking *Lento.* (Lento) is present in the fifth system.

VOCABULARY

OF

TECHNICAL TERMS AND EXPRESSIONS

CONNECTED WITH THE

VIOLIN.

The following abbreviations are used: *Fr.* (French), *Ger.* (German), *It.* (Italian), *Lat.* (Latin).

A capriccio (*It.*) At will; according to individual fancy.
 Accelerando (*It.*) Gradually increasing the speed of the movement.
 Adagio (*It.*) A slow movement.
 Adagio assai } (*It.*) Very slow.
 ——— molto }
 Ad libitum (*Lat.*) At will; not in strict time.
 Affettuoso (*It.*) Lovingly.
 Agitato (*It.*) With agitation.
 Alla breve (*It.*) A direction that there should be two beats in a bar, one to each minim; it is indicated at the signature by C .
 ——— marcia (*It.*) In the style of a march.
 ——— polacca (*It.*) In the style of a polonaise.
 ——— tedesca (*It.*) In the style of a German valse.
 Allegretto (*It.*) Lively, but slower than allegro.
 Allegro (*It.*) Joyful, quick, lively.
 Allegro con brio. (*It.*) Quick and brilliant.
 ——— con fuoco (*It.*) Quick, with fire.
 ——— con spirito (*It.*) Quick, with spirit.
 ——— ma non troppo (*It.*) Lively, but not too fast.
 ——— moderato. (*It.*) Moderately quick.
 ——— molto (*It.*) Very quick.
 ——— vivace (*It.*) Quick and lively.
 Allemande (*Fr.*) A German dance movement in common time.
 (See Bach's Sonatas.)
 Al segno (*It.*) To the sign, X .
 Andante (*It.*) A slow, peaceful, but not dragging movement.
 ——— cantabile (*It.*) Slow, in a singing style.
 ——— grazioso (*It.*) Slow and graceful.
 ——— maestoso (*It.*) Slow, with majesty.
 ——— ma non troppo (*It.*) Slow, but not too much so.
 Andantino (*It.*) Somewhat quicker than Andante.
 Animato (*It.*) With animation.
 A piacere (*It.*) At pleasure.
 Appassionato (*It.*) With passion and intense expression.
 Arco (*It.*) The bow; *coll'arco*, with the bow.

Arpeggio (*It.*) In the style of a harp. (See page 74.)
 Assai (*It.*) Very. (See Adagio assai.)
 A tempo (*It.*) In time. Generally used after Ritardando or Accelerando.
 Attacca (*It.*) } Commence the following at once, without a
 Attacca subito (*It.*) } pause.
 Bourrée (*Fr.*) A French dance in common time, beginning with the fourth crotchet. (See Bach's Sonatas.)
 Brillante (*It., Fr.*) In a brilliant manner.
 Brio, con (*It.*) With spirit and vigour.
 Cadenza (*It.*) A brilliant passage introduced towards the close of a piece in a movement. (See Cadenzas written for Beethoven's Concerto by Léonard, Vieuxtemps, David, Molique, Joachim, etc.)
 Calando (*It.*) Gradually softer and slower.
 Calmato (*It.*) With a calm, tranquil expression.
 Cantabile (*It.*) In a singing style.
 Cantilena (*It.*) A melody. An oft-repeated old song.
 Canzonetta (*It.*) A short song. (See Mendelssohn's Quartett in E flat, Op. 12.)
 Capriccio (*It.*) A composition irregular in form.
 Cavatina (*It.*) A melody of a simple form. (See Raff's Six Morceaux de Salon, Op. 85, No. 3.)
 Chaconne (*Fr.*) A slow dance movement in $\frac{3}{4}$ time, generally combined with variations. (See Bach's Sonatas.)
 Chevalet (*Fr.*) The bridge.
 Coda (*It.*) A supplement at the end of a movement.
 Colla parte (*It.*) Following the principal part.
 Colophane (*Fr.*) } Resin.
 Colophonium (*Lat.*) }
 Comodo (*It.*) Easy, without haste.
 Concertino (*It.*) A short concerto.

Concerto (It.) A composition in which a solo instrument takes a prominent part, generally with orchestral accompaniment.
Courante (Fr.) An old dance movement in $\frac{3}{4}$ time. (See Bach's Sonatas.)

Crescendo (It.) Increasing the force of sound.

Da capo (It.) Repeat from the beginning.

—— al fine (It.) Repeat from the beginning to the sign *Fine*.

—— al segno (It.) Repeat from the sign X .

Decrescendo (It.) Decreasing the force of sound.

Deciso (It.) With decision.

Delicatezza, con (It.) With delicacy.

Diminuendo (It.) Diminishing the power of sound.

Dolce (It.) Softly, sweetly.

Dolcezza, con (It.) With softness and sweetness.

Dolore, con (It.) In a plaintive, sorrowful style.

Doloroso (It.) With sadness.

Double (Fr.) An old term for a variation. (See Bach's Sonatas.)

Duet. A composition for two instruments.

Eleganza, con (It.) With elegance of style.

Elégie (Fr.) A composition of a mournful character. (See Ernst's *Elégie*, Op. 10.)

Energico (It.) With energy.

Espressione, con (It.) } With expression.

Espressivo (It.) }

Facilité (Fr.) An easy arrangement of a difficult passage.

Fermata (It.) A pause.

Fermo (It.) With firmness.

Fieramente (It.) Boldly, fiercely.

Finale (It.) The last movement of a sonata or symphony.

Fine (It.) The end.

Forza, con (It.) With force.

Forzando, Sforzando (It.) (Abbreviation, *sf* or *fx*.) Strongly marked.

Frosch (Ger.) The nut of the bow; *Am Frosch*, near the nut.

Fuoco, con (It.) With fire and spirit.

Furioso (It.) With fury.

Gavotte (Fr.) A dance movement in common time, beginning with the half bar. (See Bach, Corelli, and Rameau.)

Geige (Ger.) A violin.

Giga (It.) } A jig; a lively dance movement in $\frac{6}{8}$ time. (See

Gigue (Fr.) } Bach and Corelli.)

Grandioso (It.) With grandeur.

Grave (It.) Slow and solemn.

Grazioso (It.) With grace and elegance.

Imitando (It.) Imitating. (*Imitando la voce*, imitating the voice part.)

Impetuoso (It.) Impetuously.

Indeciso (It.) In an undecided manner.

Lamentando (It.) Mournfully, plaintively.

Langsam (Ger.) Slowly.

Larghetto (It.) At a slow pace, but not so slow as *Largo*.

Largo (It.) Very slow, and broadly.

Lebhaft (Ger.) With vivacity.

Legato (It.) Connected; bound together (See page 61.)

Leggieramento (It.) Lightly, gracefully.

Leggiero (It.) Light, easy.

Lentando (It.) Becoming slower by degrees.

Lento (It.) Slow.

Lunga pausa (It.) A long pause.

Maestoso (It.) With majesty, dignity.

Maggiore (It.) } The major key.

Majeur (Fr.) }

Marcato (It.) Marked.

Martelé (Fr.) Hammered (See page 63.)

Meno (It.) Less; as, *meno mosso*, less quick.

Mineur (Fr.) } The minor key.

Minore (It.) }

Minuetto (It.) A graceful dance movement in $\frac{3}{8}$ or $\frac{3}{4}$ time. (See page 73.)

Moderato (It.) In moderate time.

Molto (It.) Much, very; as, *molto allegro*, very quick; *molto sostenuto*, much sustained.

Morendo (It.) Dying away.

Mosso (It.) Moved; as, *più mosso*, faster.

Moto, con (It.) With spirited movement, rather fast.

Passionato } (It.) In an impassioned manner.

Passione, con }

Pastorale (It.) In a pastoral style.

Pausa (It.) A rest, a pause.

Pausa generale (It.) Also G. P. A pause for all the performers.

Perdendosi (It.) Decreasing in power and time.

Pesante (It.) Impressively, heavily.

Piacevole (It.) In a playful style.

Pizzicato (It.) (See page 77.)

Poco (It.) A little; *poco animato*, rather animated.

Poco a poco (It.) Little by little.

Ponticello (It.) *Sul ponticello*, near the bridge.

Poussé (Fr.) Up-bow.

Preludio (It.) } A prelude, or introduction.

Preludium (Lat.) }

Prestissimo (It.) Very fast.

Presto (It.) Fast.

Prima vista (It.) At first sight.

Quartett (Ger.) } A composition for four instruments.

Quatuor (Fr.) }

Quintett (Ger.) } A composition for five instruments.

Quintuor (Fr.) }

Rallentando (It.) Getting gradually slower.

Rapidamente (It.) With rapidity.

Recitando (It.) In the manner of a Recitative.

Religioso (It.) In a religious devotional manner.

Ripieno (It.) A part in an orchestra which is only occasionally required for the purpose of adding to the force of a *Tutti*.

Risoluto (*It.*) With resolution.

Ritardando } (*It.*) Gradually diminishing the speed of a movement.
Ritenuto }

Sarabanda (*It.*) A slow and dignified old dance movement in $\frac{3}{4}$ time.

Sautillé (*Fr.*) Springing bow. (See page 64.)

Scherzando } (*It.*) In a playful, humorous manner.
Scherzo }

Schnell (*Ger.*) Quick.

Sec (*Fr.*) Dry; indicates a short quick bow.

Segue (*It.*) Follows; comes after.

Semplice (*It.*) In a simple, unaffected manner.

Sempre (*It.*) Always.

Senza (*It.*) Without; as, *Senza Sordini*, without mutes.

Septetto (*It.*) } A composition for seven instruments.
Septuor (*Fr.*) }

Sextett (*Ger.*) } A composition for six instruments.
Sextuor (*Fr.*) }

Simile (*It.*) In the same manner.

Smorzando (*It.*) Dying away.

Solo (*It.*) Alone.

Sonore (*Fr.*) Sonorous, with a full and rich tone.

Sordini, con (*It.*) With mutes.

Sostenuto (*It.*) Sustained.

Staccato (*It.*) Detached; taken off. (See page 68.)

Stringendo (*It.*) Accelerating the time.

Tacet (*Lat.*) Silence.

Tastiera (*It.*) *Sulla tastiera*—over the finger-board.

Teneramente (*It.*) } Tenderly, delicately.
Tenerenza, con (*It.*) }

Tenuto or Ten. (*It.*) Sustained, held down.

Tiré (*Fr.*) Down-bow.

Tranquillo (*It.*) Tranquilly, calmly.

Tremolo (*It.*) A note bowed with great rapidity so as to produce a quivering effect. (See page 71.)

Trille (*Fr.*) } The shake. (See Tartini's *Trillo del Diavolo*).
Trillo (*It.*) }

Trio (*It.*) A composition for three instruments.

Tutta forza, con (*It.*) With the greatest force.

Tutti (*It.*) All. Every performer to take part in the execution of a passage or movement.

Una corda (*It.*) On one string.

Variazioni (*It.*) Variations.

Vigorouso (*It.*) Vigorously, boldly.

Vivace (*It.*) Lively, quickly.

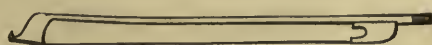
Vivo (*It.*) Animated, brisk.

Volti subito, or V.S. (*It.*) Turn over quickly.

Wolf. Some particular note often found on a violin, the intonation of which is not true.

LIST OF STUDIES, CONCERTOS, AND OTHER COMPOSITIONS FOR THE VIOLIN RECOMMENDED TO ADVANCED PUPILS.

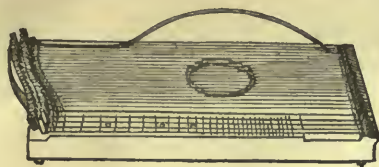
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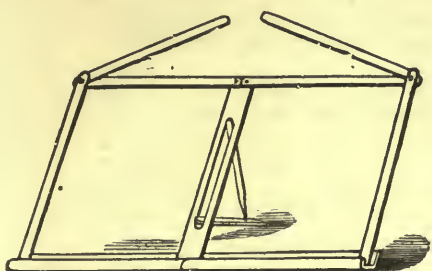
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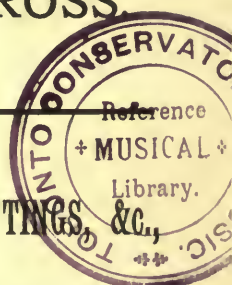
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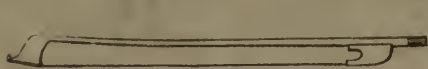
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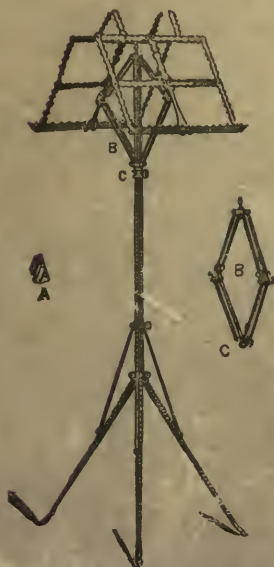
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